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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES

for the week beginning  
SUNDAY, November 29th.

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### IMPORTANT TO READERS.

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## What Radio Means To Me.

By SHEILA KAYE-SMITH, the Novelist.

I MUST own frankly that I have failed as a listener—that for me personally wireless has been a disillusion. The very name is misleading, since a radio set seems to involve more wire than the average garden fence. Perhaps it was unreasonable, and I was expecting miracles, but I never thought that wireless would involve such an unconscionable amount of wire!

My own set is more satisfactory than many in suggesting the supernatural, for it has no wire visible in its outward make-up. It is a portable set, which I can carry from room to room, as long as I don't forget that it is committed to an eastward position and must face devoutly towards Oxford Street.

I am even told that I can take it out with me on a motor drive, though I have never cared or dared to attempt this. But with the austerity of its outward appearance and the dignified ceremonial governing its use the advantages of my wireless installation end, for only occasionally have I heard anything proceed from it but the most dismal howls.

To the ensuing discomfort has been added a sense of personal guilt, for I have an idea that this groups me in the disreputable company of oscillators, who spoil the evening for other people by their din. There is, I know, the space of a hair's breadth between the screams, in which a concert or lecture may be heard; but, before I can find this, I am generally overwhelmed by the shame and anguish of my position and put my howling instrument away. I know that ninety per cent. of listeners would have coped with the situation and reduced the

rowdy thing to silence and order. But I have no mechanical faculties, and it is to that deficiency, I believe, that I owe my failure as a listener.

It is, indeed, my conviction that most people keep radio sets simply for the fun of tinkering at them and altering them, tuning and adjusting them, and thus obtain a satisfaction which is denied to those who listen for aesthetic reasons only.

Another of my disadvantages is that I can obtain but little pleasure from that which I can hear only and cannot see. A broadcast play leaves me with a chilled sense of disappointment and frustration. I own that there are certain forms of entertainment which go better without the disillusion of the eye; after-dinner speaking is more impressive if one is spared the sight of the diners and the speakers, and the appearance of the musician often militates against the success of his performance, whether vocal or instrumental. But most forms of entertainment, even when called "musical," seem to depend mainly on the eye.

There is a further difficulty. A loud speaker invariably has the hoarse and tinny notes of the gramophone; whilst headphones are nearly always uncomfortable.

(Continued overleaf in column 3.)



MRS SHEILA KAYE-SMITH.



# Solving S.B. Problems.

By P. P. Eckersley.

THE problem of making concerts from London as good from the Manchester, or Aberdeen, or any other aerial as from that of London is not insoluble. Some of you may have noticed how the S.B. to and from Manchester has improved lately. We have difficulties, but I think I can say fairly confidently that the major part of these difficulties will, with Post Office co-operation, disappear.

I read an article recently in which the Post Office was severely hauled over the coals because S.B. was not as good as it ought to be. The Post Office engineers will not mind my saying that sometimes things have gone wrong, nor will they mind my adding that they have spared no single effort to see that they went right. It is quite easy for us, or you, to turn round and say: "Oh! Lies again. What a rotten show—Post Office's fault. Why don't they do better, etc.?"

## Don't Blame the Post Office.

Is it appreciated, however, that to balance a long line is no easy matter, that overhead trunks are subject to all the vagaries of the weather, and last, but not least, that we have not been, up to now, in a position to use super-lines? The Post Office cannot be blamed for not building new lines for us, if we have not asked for them.

Wisdom says "*Festina lente*." We have been using the experience of the last two years to help us make a solid foundation for future building. Now we are in a position to demand better lines and the Post Office have given them to us. The new S.B. plan is interesting enough, I think, to merit description here.

First, then, Britain is divided into three parts, Scotland, North England, and South and West England. Glasgow, for the purposes of S.B. is the centre of one star, and from it radiate trunk lines to Aberdeen, Belfast, Edinburgh and Dundee. (I am aware that Belfast is not in Scotland, but, perforce, Belfast is linked to Glasgow.) From Glasgow, several connecting trunks run to Leeds, and Leeds will form the centre of a second star connecting Newcastle, Manchester, Hull, Leeds, Bradford, Sheffield, Liverpool, and Stoke to one another. Again, connecting trunks link Leeds with London, and London becomes the focus of Hounslow, Plymouth, Cardiff, Swansea, Devon, Birmingham and Nottingham. It may be, in time, that another sub-division will be made, and that Bristol-London will be a main trunk link, while Cardiff, Swansea and Plymouth will concentrate thereon.

## Repeater Stations.

The basic idea, then, is to have repeater stations, as they are called, at Glasgow, Leeds and London, so that Aberdeen's broadcast S.B. to Plymouth might, in a final scheme, be repeated by a valve amplifier in four places, Glasgow, Leeds, London and Bristol; at present it will be repeated at least in three. This repeating idea (no novelty—the Post Office use it, and the Americans with 4,000 miles of line sometimes have to) has a two-fold advantage. Firstly, obviously if you have a very long line, the electrical impulses in it get weaker and weaker as you get farther from the source; consequently, if, say, Aberdeen is connected to London, then if there is no repeater station, and the line just getting to London passes some strong electrical disturbance, noises will be more easily set up to disturb the broadcast.

Again, long lines distort the original impulse and tend to let some of those horrible middle frequencies through, debasing the low and the high relatively. With repeater stations, not only can the impulse be periodically boosted up in strength—like a Marathon runner who at certain points is squirted with cold water and inhales some stimulating gas—but more distortion can be con-

rected homoeopathically. A big gulp of correction never does so well as the little and frequent doses.

The second interesting point lies in choosing the right lines now that we can do them justice. The goodness of a line is expressed in terms of whether it "cuts off" certain frequencies. Our object in broadcasting is to give in electrical impulses just the same consideration to vibrations of thirty a second as to those of 30,000! We cannot do that at present, and we should be fairly proud to be able to have a straight line between fifty and 10,000.

## Old-Fashioned, But Good Results.

Now, a trunk line is rightly considered satisfactory if it gives a fairly equal predominance to frequencies between 200 and 2,000. The thing you speak into on your telephone transmitter, or as we say, microphone, and the thing you put up to one ear (telephone) do not deal with frequencies very satisfactorily outside these limits, and, more, one can get perfectly intelligible speech by cutting off above and below the limits mentioned.

Telephone engineers are building new cables which cut off at 3,000 to 4,000, cables which, incidentally, run underground, and which are, for the reasons indicated above, perfectly satisfactory from their point of view. It would be foolish to concentrate on frequencies up to 10,000 if neither the transmitter nor the receiver could deal with them, and if the speech is perfectly intelligible otherwise.

With us, it is different. We want a line which will give us the higher harmonics of a violin up among the eight and ten thousands, the thump of the drum or the pedal notes of the organ down among the twenties and thirties, and so we must choose the more old-fashioned overhead lines which do not tend to cut off. We can easily measure the cut off of a line by putting into it at one end vibrations of various periods and seeing what comes out at the other end. By designing transformers properly, and by using, wherever possible, the best overhead lines, we can at 10,000 a second get, say, 70 per cent. of perfection; then we do little tricks, and by connecting up certain combinations of inductance capacity and valves we can just fill in those bits of what are wanting. The B.B.C. development staff, after work occupying six months, and in the closest co-operation with the Post Office engineers, are in a position to say that very soon it will be possible to give S.B. nearly as perfectly as if two or three hundred miles of copper did not separate two points.

## The First of Its Kind.

The weakest link in a chain is the sole determining factor as to its strength. We might have the most perfect lines and wonderful connections, but did we not have proper switchboards and amplifiers at the line relay stations, you would not get better S.B. The simultaneous boards, i.e., the switchboards at which arrive the lines from all over the country, must have two main qualities—(a) the amplifiers and circuits must not distort; (b) the switching must be easy to operate.

The first point is taken great care of in the new S.B. board in London, the first of its kind in the world. The thirty 3-valve amplifiers, mounted in iron shielding cases and weighing, with their framework, nearly two tons, have an ample factor of safety. Balancing networks can be adjusted to a line empirically in three minutes; as to ease of operation, this is, indeed, an important point. In a recent programme forty separate arrangements of interlinking of stations had to be gone through in 120 minutes, every three minutes a change, and the whole operation is manual and has to be arranged beforehand between stations, because there is only one line between many provincial stations and London.

I have, I hope, proved that we are out to give you "better S.B."

# What Radio Means To Me.

(Continued from the previous page.)

and sometimes actually painful, after they have been worn a short time.

That most people find pleasure in listening to broadcast entertainments I cannot deny; but, as the same time, I cannot help feeling that this pleasure is partly due either to a mechanical interest, or to a sense of wonder. There are, of course, such obvious advantages as being able to listen to public speeches and public performances at which the personal presence of the listener is impossible, but this can happen only from time to time, and for the rest we must be content with a made-up programme.

Again and again we hear complaints of the type of performance provided, but it seems to me that there is little that can be done in the way of improvement, as the resources of the performers are so limited.

I own that I have given up my own attempts at listening. The last wireless concert at which I was present was on board a small and cosy-looking French steamer plying between Jersey and St. Malo. As soon as we came within reach of Paris, the radio set in the saloon was turned on, and after several preliminary howlings and chucklings of Morse, the most bronchial loud speaker to which it has ever been my fate to listen proceeded to rough out dance music.

Unfortunately, the preliminaries of the concert were of so distressing a nature that everyone in the saloon fled, except two ladies who were too senile to move. The passage was stormy and the small deck drenched and crowded, but nobody came down again.

When, much later, out of mere curiosity I looked in, the concert was still in progress, the loud speaker was still choking and rattling, and, as before, the only audience were the two senile ladies, lying with their heads on the table with a basin between them, too ill to escape.

No doubt, methods and mechanism will improve and possibly we shall evolve and develop the faculty of obtaining pleasure from our wireless ears, and in that day broadcasting will come into its own. But at present I feel that wireless exists as a wonderful means of communication between men, as a heartening assurance of safety by land and air and sea, but not, except rudimentarily, as an entertainment.

Ten Wilfred L. Stephenson Popular Celebrity Concert, at which Princess Yourivsky is appearing, will be relayed from the Queen's Hall, Hall, on Saturday, November 28th. This concert will take the place of the local concert, so that to-night, November 27th, the programme from 7.25 p.m. will be S.B. from London. At 7.10 p.m. to-night, however, Mr. Hiram P. Bailey, F.R.C.S., will give one of his very popular talks entitled "Queer Cargoes."

To-night, Friday, November 27th, Miss Lydia Steafel (soprano), Mr. George Hill (baritone), and Mr. H. E. Sherwin's Orchestra will take part in the local concert from the Stoke-on-Trent Station. This will be Miss Steafel's second appearance from this Station. On the previous occasion, May 22nd, she took part in an evening of operatic excerpts. On this evening she will sing three groups of songs, the first two being compositions of Dr. Arne, who wrote *Rise, Britannia*.

The orchestra will play selections from *Myra's England*, by Edward German.



# Official News and Radio Gossip.

## The Locarno Delegates.

ARRANGEMENTS are being made to broadcast the speeches at the banquet given by the Corporation of London to the Locarno delegates at the Guildhall, on December 1st. The actual details have not yet been decided. The reception takes place at 12.30 p.m. and the luncheon at 1.30, after which the speeches will be given. Among the speakers to be broadcast will be Mr. Austen Chamberlain and the French and German delegates.

## Savoy Orpheans on Tour.

Listeners at Leeds, Bradford, Liverpool, Manchester and Brighton will have an opportunity of seeing these broadcast favourites, the Savoy Orpheans Band, when they visit those towns early in the New Year. The Band is giving another concert at the Queen's Hall, London, on December 24th.

## Making the People Sing.

After the experiments both from Liverpool and Broadway, there is now little doubt that Community Singing Concerts have come to stay as a Birmingham programme feature. Another of these concerts, relayed this time from the Town Hall, Shourtsedge, can be looked forward to on December 10th. This programme will be rounded off by half-an-hour's light entertainment from Messrs. Jimmy Campbell and Hog Connolly.

## Community Singing at Aberdeen.

Aberdeen was the first station to broadcast a Community Singing Concert, and another of these popular features is announced for December 9th. The Community Singing on this occasion will be relayed from the Music Hall. John Henry will be there in person and it is hoped that the hall will be packed.

## On Reading Poetry.

The fortnightly poetry transmission at London Studio, on Thursday evening, December 3rd, will consist of a discussion on the "Reading of Poetry" in which Mr. W. H. Davies ("The Tramp Poet"), Mr. Miles Malleson, the actor and playwright, and Mr. Harold Monro, of the Poetry Bookshop, will take part. Mr. Monro was one of the judges at the verse-speaking contest at Oxford this year.

## "The Golden Legend."

An important work to be broadcast shortly from Manchester Station is the cantata, *The Golden Legend*, by Sir Arthur Sullivan, the words of which are adapted from the poem by Longfellow. A strong cast has been secured. The part of Prince Henry of Hohenlock will be taken by Mr. Arthur Wilkes and that of Lucifer by Mr. Lee Thistlewaite, while Miss Lily Allen will be Elsie.

On Saturday, December 12th, an original musical farce, written and composed by Mr. George Gresham will be presented, entitled *Castle Bang*; or, *What's the Heiress?*

## Modern Dancing.

On Tuesday, December 8th, Mr. Bert Neilson, the well-known dancer, who has appeared at most of the principal London and Midland places of entertainment, will give a lecture on "Modern Dancing" during the Afternoon Topics, and this will be followed on Thursday, December 10th, by a Dance Programme, lasting from 8.30 until 11.0 p.m. The music will be provided by the Decameron and Buffalo Bands, directed respectively by Mr. Shekman and Mr. Dan Carroll. These bands will be playing at the Palais de Danse, Birmingham, from which they are relayed. There will be two short interludes from the Studio by way of providing a suitable interval.

## Humour and Music.

The afternoon programme on Thursday, December 10th, at Bournemouth, is to be devoted to dance music with intervals of humour and other music. The latter will be provided by Mr. Ronald Courtney at the piano, while Mr. Jay Kaye will

contribute some impressions of that great little comedian of a past generation, Dan Leno. In the evening, the strain of humour will be maintained, the cast including Mr. Bert Haden, Miss Jean Pankle, and Miss Leonie Lascelles. A humorous play, *Ida's Humourable*, by Gertrude Robins, produced by Mr. George Stone, will also be included in the evening's fare.

## Dvorak at Bournemouth.

An hour of the Bournemouth programme on Sunday evening, December 6th, will be devoted to the work of Dvorak. The "4BM" Orchestra will play the "New World Symphony," conducted by Captain W. A. Featherstone, while the chief item of interest will be the Violin Concerto in which Miss Eda Kersey will be the soloist.

## Miss Carrie Tubb at Hull.

Miss Carrie Tubb, the well-known soprano, will sing at Hull on Saturday, December 12th, when the Wilfred L. Stephenson Popular Celebrity Concert will be relayed from the Queen's Hall, where she is singing during the evening. On account of the relaying of the Queen's Hall Concert on December 12th, the local Friday night programme of December 11th will not be given, but the programme will be S.R. from London.

## "Braid Scots" Humour.

On Monday night, December 7th, in addition to Aberdeen listeners, Dundee listeners will have a chance of hearing Mr. Duffon Scott, the "Braid Scots" humorist. For part of the programme this evening is to be S.R. to Dundee. Mr. Scott's programme will consist of sketches in the Aberdeenshire dialect and will include *Drums in a Barn* and *Rob and the Registrar*.

## Music for Wind Instruments.

An evening of music devoted to compositions for Wind Quintet will be broadcast from Edinburgh Station on Friday, December 11th. The Quintet is under the direction of Mr. Walter Worsley, the well-known local horn player, and the principal compositions to be performed will be Beethoven's Wind Quintet, Op. 71, and a Quintet by Mr. Walter S. Hincheliff, which has hitherto not been performed in Scotland. The same evening Miss Dorothy Fugh (soprano) will sing some groups of songs and Miss Ray Ormonds will recite some popular pieces. The late feature will be the performance, by Mr. Walter Worsley, of Mozart's Horn Concerto.

## A Favourite Church Choir.

The St. John's U.F. Church Choir, conducted by Mr. William J. Wallace, will pay a return visit to the Dundee Studio on Friday, December 11th, while a new artist to the Station on that night will be Mr. Julian Bozetti, the well-known pianist.

## By Land and Sea.

Included among the artists in the local concert at Plymouth Station on December 11th, will be Mr. Middleton Woods, who has often broadcast from London. Following the heading of the programme "By Land and Sea," he will give one sketch on "Land Humour" and one on "Seaside Subjects." These are original sketches specially written for the programme.

## Brahms and Browning at Belfast.

The main feature in Belfast's programme on Sunday, December 6th, will be Brahms's *Requiem*, which will be relayed from Durham Cathedral. Another item in this programme will be a Poetic Interlude—an Epistle containing the strange medical experience of Karskish, the Arab Physician, by Robert Browning.

## Darowski at Leeds.

Listeners in the Leeds-Bradford area, on Friday, December 11th, will hear Mr. Herman Darowski and his famous band from 10.30 p.m. to 11.30 p.m. This will be the first of several occasions on which we hope to relay this band from the Majestic

Restaurant, Leeds, in the evenings. It is already relayed on two afternoons—namely on Tuesdays and Saturdays.

## Talks on Stained Glass.

An interesting series of talks will shortly be broadcast from the Edinburgh Station by Mr. James Ballantine, the well-known designer of stained-glass windows, who recently designed the War Memorial Window for the Cathedral in Montreal, Canada. The title of this series will be, "The Art of Stained Glass," and the first talk on "The Construction of Stained Glass" will be delivered at 7.10 p.m. on Friday, December 11th.

## All About Sheffield.

Sheffield listeners can look forward to many interesting topics during the forthcoming series of talks on "Sheffield and Its Story" to be given during the afternoons up to December 17th by Miss Elsie W. Wright. Miss Wright will tell of famous visitors to Sheffield Manor, such as Cardinal Wolsey and Mary Queen of Scots, religious life in Medieval Hallam and the Monks of Beuchief Abbey, the early history of the cutlery industry, the effect of the industrial revolution and the advent of the Sheffield flood. The concluding lecture will deal with Sheffield men of art and letters, including Ebenezer Elliott, Sir Francis Chantrey, James Montgomery, and Joseph Hunter.

## Some New Voices at Nottingham.

Nottingham Station has been fortunate in discovering local talent through audition tests, and in the programme for December 4th listeners will be introduced to the following artists who have not broadcast before: Miss Elsie Johnson (pianist), Mr. Henry Ashes (tenor), and the Misses Helen and Mary Ransom (entertainers).

## French Talks at Plymouth.

Many listeners will be glad to know that Miss Zulma Lynel will start a new series of French talks at Plymouth Station on the evenings of Wednesdays, starting on December 9th. There will be, in every case, a short synopsis delivered in English before the talk begins. Those listeners who have not a perfect knowledge of the French language find that this arrangement stimulates their interest in the talk.

## A Talk on Joseph Conrad.

Sunday, December 6th, is the anniversary of the birth of the late Joseph Conrad Corzeniowski, known all over the world as Joseph Conrad, and one of the great masters of English prose. During the London programme on this evening, Mr. H. M. Tomlinson, himself a well-known man of letters, who was a personal friend of Conrad's, will give a talk on his work, and Mr. Dawson Millward will give a reading from his novel "The Mirror of the Sea."

## Psychology and Everyday Life.

Dr. G. J. Jordan will give a further talk on "Practical Psychology," from the Hall Studio, at 7.10 p.m. on Friday, December 4th. His subject will be "Psychology and Everyday Life"—Dr. Jordan deals with his subject in a most interesting way and the new science as set out by him opens up to the average man much subject for thought. The local concert on that evening is of a popular and cheery nature, including "The Two Jacks," entertainers who are already well known in Hull, and also Mr. Sydney Sanderson (tenor) and Mr. Harry Taylor (baritone).

## Contrasts.

Belfast Station has arranged a programme entitled "Contrasts" for Friday, December 4th. Music will be rendered ranging from Bach to Holst, and Messrs. George Stockwin and Fred Beck will appear in character studies, songs and sketches, and the London Radio Repertory Players in *The Quest of Elizabeth*, by Reginald Berkeley.



# A Modern Composer's Triumph.

## Puccini's "Madame Butterfly."



Cho-Cho-San and Lieutenant Pinkerton.

WE all know the criticism of the man who never saw *Butterfly* till late in life, "Why, it's full of quotations!" Nobody can complain, on hearing one of Puccini's operas for the first time, that it, too, is made up of elegant extracts, because it does not contain any source dramatic

number that has become hackneyed. Yet his work has a universal appeal, and some of it, particularly *Madame Butterfly*, delights audiences everywhere.

The subject of this opera was chosen by himself. When David Belasco's play, *Madame Butterfly*—which was founded on a magazine story—was produced at the Duke of York's Theatre, it was seen by Mr. Francis Nelson, stage-manager of Covent Garden, who at once suggested to Puccini that in his hands it could be turned into a successful opera. The composer, accordingly, came to London specially to see the play, which, though he did not understand a word of the text, he was able to follow. His opinion of it coincided with Nelson's, and, as a result, he created from it a world-famed opera.

### Inspired by an Accident.

While he was working on *Madame Butterfly* he had a bad motor accident, in consequence of which he lay unconscious by his car for some hours. When he came to, he muttered or sang, "Povera Butterfly!" For this phrase, which occurs in the opera, he had long racked his brains in vain.

Subsequently, he had to be wheeled about his villa; but every day he went to the piano, and built up his work, altering again and again his first rough sketch of the whole score, and from this finally making a clean copy.

*Madame Butterfly* was produced at La Scala, Milan, in 1904, and from the rising of the curtain it met with a hostile reception. At the end of the performance, when the house resounded with applause, Puccini marched off with the score, and a further representation was, therefore, impossible.

No adequate reason for this remarkable incident has ever been adduced. The Japanese atmosphere of the opera may have jarred on the conservative Milanese, who may, further, have rebelled against the introduction into the score of some airs from the Land of the Rising Sun that Puccini had obtained from a friend.

### Novel Effects.

Possibly, too, the musical novelties in it displeased them. At one part of the score a special effect is produced by the *csimbala* (an Hungarian instrument), in combination with the dulcimer. Again, at the end of the first scene, where Butterfly sits up waiting for the return of Pinkerton, the idea of a vigil is suggested by making the chorus outside hum the melody with closed lips, supported by a *viol d'amore*. At all events, the condemnation of *Madame Butterfly* on its first production is a strange illustration of the fiddleness of public taste even in Italy, notoriously difficult as it is to gauge the temper of an audience there.

The outrage gave great offence to some of Puccini's admirers. One of them—a book-keeper at Genoa—went shortly afterwards to the City Hall to register the birth of a daughter.

"What is the name of the child?" asked the clerk.

"Butterfly," answered the father.

The official started. "Butterfly! Do you want to brand your child for life with the memory of a failure?"

"Butterfly!" repeated the clerk, doggedly.

So at such the girl was registered.

Hearing of the incident, Puccini was so gratified that he asked the father to bring the child to see him. As a result, the clerk gave an additional, but much less pleasing, display of hero-worship. For he turned up at the composer's villa accompanied not only by little Butterfly, but—as the original is in the first act of the opera—by her mother, sisters, cousins, aunts, uncles, and all her other relatives, the whole constituting a good-sized crowd!

When, however, *Madame Butterfly* was produced, in a revised and shortened form, at Brescia, a few months after its failure at Milan, it was received with great enthusiasm.

### A Triumphant Progress.

In America some of the critics fell foul of the opera on account of the "local colour" in it. They objected to the introduction of the melody of "The Star-Spangled Banner" when Pinkerton's nationality is referred to, because that song is the National Anthem of the U.S.A., and should not, therefore, be used on the lyric stage, except seriously.

Generally, however, in America, as elsewhere, *Madame Butterfly* made a triumphant progress, and soon became an established favourite.

It is now generally represented in a form shorter than that staged at Brescia. The omission is from the first act, and it was first made at one of the gala performances at Covent Garden. Puccini, who was extremely sensitive to "cutting," was present on the occasion, and when the part at which the deletion is made was reached, he is said to have winced as if in pain.

He had, in fact, the usual objection to any tampering with his work. In 1923 he began an action against his publishers for having, without his knowledge or consent, issued in the United States a fox-trot called "Cho-Cho-San." It was, he alleged, nothing but an adaptation of *Madame Butterfly*'s famous song in the second act of his most popular opera.

To the end, however, he was unspoiled by either success or money. Though *Madame Butterfly* and his other operas made him the wealthiest composer in the world, he died, as he had lived, a simple, modest man.

T. W. WILKINSON.

[A Special Puccini Memorial Programme will be broadcast from London on Sunday, November 29th.]

### SONGS WORTH KNOWING.

#### "If There Were Dreams to Sell."

THE words of this song, by Thomas Lovell Beddoes, have been set to music by John Ireland. (Published by Messrs. Winthrop Rogers, Ltd.)

If there were dreams to sell,  
What would you buy?  
Some cost a passing bell;  
Some a light sigh.  
That shakes from Life's fresh crown  
Only a rose-leaf down.  
If there were dreams to sell,  
Merry and sad to tell,  
And the erier rang the bell,  
What would you buy?  
A cottage lone and still,  
With bowers high,  
Shadowy, my woes to still,  
Until I die.  
Such pearl from Life's fresh crown  
Fain would I shake me down.  
Were dreams to have at will,  
This best would heal my ill;  
This would I buy.

# Points From Talks.

## Wisdom By Wireless.

### Mayors Before M.P.'s.

It is probably not generally known that the governing Council of the City of London came into existence long before the creation of the House of Commons. The first of the long list of Mayors was Henry Fitz-Eylwin, who was elected to this office in 1180, the first National Parliament, that of Simon de Montfort, not being summoned until 1265, nearly eighty years later.—*Elizabeth Britton.*

### Education v. War.

It is ignorance that makes people hate and fear one another. If you could travel abroad and see the Frenchman and the German at home, see his little boys and girls trudging off to school at nine o'clock in the morning, and sitting round the dinner table asking for another slice of bread and butter, playing football or picking butternuts in the fields, wouldn't you feel: "These are people just like me, my brothers and sisters; why should I hate and fear, or want to fight them?"

But as we can't all travel, the next best thing is to read and hear about them, to study their history and geography, read their books, look at their pictures, listen to their music. That, then, is the first reason why Armistice Day must be observed in the schools.

The schools should be the avenue to Peace.—*J. C. Stobart.*

### The Dog in Parliament.

Dogs are not allowed in Parliament. Unkind people say that dog fights are. It is, however, on record that when Lord North was Prime Minister, a dog belonging to one of the Members made his way into the House of Commons and, seating himself on the Treasury Bench, began to bark. Lord North, with infinite gravity, directed the Speaker's attention to the conduct of the new Member who had not only taken his seat in the House unintroduced and unsworn, but had contrived to address it.—*Major Milford Bray.*

Art is the plough, tilling the fields of Beauty.—*James Agate.*

### Diseases of Darkness.

Artes lecturing on the subject to the International Education Congress in Heidelberg. I learnt that, in Baden alone, forty towns are now regularly using sun-baths for their children, both to cure the diseases of darkness and to build up each health in youth that there will be no need, ere long, in that part of Germany, as in many others, to think and say, as I do when I see these diseases, what the sun can cure, the sun should have prevented.—*Dr. C. W. Selenky.*

### The Locarno Conference.

In a little talk I had with Mr. Chamberlain myself, he told me that no conference had ever progressed with so little friction. Each point as it arose in the conversations was met on all sides with the obvious intention of creating as little difficulty as possible.—*Mrs. Hugh Spender.*

### Film-Bread.

It is true that a certain Nemesis of adiposity lies in wait—so pun intended—for the screen-star. I, in a moment of cynical haste, once said that the true cause of stellar avoirdupois was that no film star had ever failed to respond to the call of the dinner-gong.

Expressed Scripturally, it means that those who ask for film bread gain several times.—*G. A. Arliss.*

### Painful Hairdressing.

In Southern Abyssinia, a woman can only own half an acre, from which, if she cultivates it well, she is supposed to be able to earn the fee necessary for her hairdressing, which process lasts from sunrise to sunset, and makes her head so sore that she cannot bear the touch of a pillow against it for a week or two.—*Roxie Forbes.*



# PEOPLE YOU WILL HEAR THIS WEEK.



Miss OWLADYS HAY-DILLON (Soprano) who is taking part in the Birmingham programme on December 2nd.



Miss SIDONIE GODSEMS (Harpist) will play during the Eric Fogg programme on December 3rd.



Miss ROSE QUONG will give translations of Chinese poems and stories from London, Dagenham, and other stations, on November 29th.



Mr. MICHAEL HOGAN will take part in the play "Bright Gold" at Birmingham on November 30th.



THE FOUR HARMONY KINGS, the American Male Voice Quartet, whose singing of Negro Spirituals will be S.B. to all stations on December 2nd.



Mr. ERIC FOGG, a selection of whose vocal and instrumental works will be broadcast from London and other stations on December 3rd.



Miss CATHERINE STEWART (Contralto) who will sing at Birmingham on November 30th.



Mr. GEOFFREY O'CONNOR MORRIS is to play pianoforte solo at Belfast on December 3rd.



Miss ALICE PEERS (Soprano) is to sing from Manchester on December 4th.



# Why I Play Jazz.

By Jack Hylton, the Well-known Conductor.

[Mr. Hylton, who hails from Lancashire, is one of the most popular exponents of light music. His band was recently broadcast from London.]



MR. JACK HYLTON.

WHEN jazz first came to Britain, many people protested against this invasion of so-called barbarous "music." But I saw possibilities in it.

After touring the country with various theatrical companies, after being a pierrot and many other things, I came to London and became a member of the Queen's Hall orchestra. But that savage rhythm of jazz, which appeals to some natures, haunted me. Was it not possible, I wondered, to combine the colour of jazz music with that element of harmony which is so beloved of our race? I thought it was. So I got together a band of six ex-Servicemen, most of whom still play with me. Now, my band consists of twelve players, each one being a soloist.

## "A Whale of a Band."

A Lancashire friend who heard of my Queen's Hall engagement, and also of my band venture, went to the Queen's Hall to look for me. Apparently, he had dined rather well and connected the two ideas. He wandered about until he came upon Sir Henry Wood rehearsing an orchestra of 150 strong. "Ba goons," he exclaimed, "Jack's certainly got a whale of a band together!"

Jazz, people say, is dying. I have read about this for the last five or six years, and am still waiting for the funeral. By jazz, I do not mean much of the trash which, whatever its popular appeal, does a great deal of harm to the serious efforts of composers who bring to it a high standard of technical accomplishment. Small wonder it is that many people dislike the so-called syncopated music. I am quite prepared to admit that if this sort of thing represents jazz, then jazz, like Marley, is as dead as a door nail.

But composers like Stravinsky, Milhaud, Biza, and many others equally eminent, have been attracted to it. And few listeners to lands like

the Savoy Orpheans, or that of Vincent Lopez, would care to say that seventy-five per cent. of the music performed is not always of an considerably high standard as most of the thoroughly highbrow music.

It is not only the fascinating lift of jazz, nor the amusing virtuosity of the individual performers, that makes it so wonderful to most listeners. This amazing virility and perfection of rhythm has such an effect upon people that it can be safely said that jazz is in no danger of dying out. It has necessitated a new type of composer.

## The Optimist in Music.

In case my enthusiasm misleads readers into believing that I prefer jazz to any other music, let me disillusion them at once. I am very fond of classical music, but jazz and noise are not necessarily one and the same thing; neither are good musicianship and syncopation incompatible. Because I can find joy in contemplating one of Turner's seascapes, is there any reason why I cannot pay tribute to Phil May?

My difficulty is to find suitable light music to play, and I employ three men who do nothing more than adapt new music to the requirements of my band.

People continue to say that jazz music is having a baneful effect on our national life and that it is a pointer to the degeneration of our times. I do not believe these musical makers. The demand of the moment is for something light, amusing and, above all, cheerful. Jazz, to my mind, represents the optimist in music.

While it is the B.B.C.'s primary concern to give service to British listeners, it is gratifying to know that the broadcast programmes are often received by our kinsmen overseas. Wireless research is making great headway in all the Dominions and Colonies, but it would be ungrateful if we did not congratulate Mr. A. J. Jacobs, who recently picked up the London and Bournemouth Stations at Johannesburg, South Africa. With his super-heterodyne receiver, he found that Bournemouth could be heard even stronger than the local station at one mile distant on a single valve set; while London was only slightly weaker.



"Who's been messing about with the set? Where's my valve gone?"

"That funny little electric bulb thing? I broke it trying to put it in the reading lamp, dear."

# Radio Revels.

All the Fun of the Fair!

TICKETS can now be had for all the Radio Revels which are being held in London and many provincial towns on December 15th.

The largest gathering of merry-makers will take place at the Olympia Dance Hall, London, where there is accommodation for 4,000 dancers. Tickets, one guinea each, can be obtained at the places already announced in *The Radio Times*. We are asked by the Organizers of this Revel to say that all the double tickets at a guinea and a half have now been applied for.

Simultaneously with the Revel at Olympia, others will be held in co-operation with the proprietors at the Wimbledon, Tottenham and Crickwood Palais de Danse, which together provide accommodation for a further 6,000 dancers. Another Revel will also be held at the Regent Dance Hall, Brighton, and the price of tickets for all these has been fixed at 3s. 6d. each.

Jack Hylton's Band is going to Wimbledon, the Midnight Follies Band to Tottenham, and the Toronto Band from Prince's to Crickwood. In addition, loud speakers will be used to relay dance music from Continental stations.

Profits will go to the Daily News Wireless for Hospitals Fund.

Well-known broadcast artists will take part in all the London and Brighton Revels. In the Metropolitan area the artists will be "rushed" from one hall to another.

Below will be found details of the Revels arranged for the provinces. In each case a percentage of the profits has been earmarked for the Daily News Wireless for Hospitals Fund, after which, the remainder will go to the charities mentioned.

## Birmingham.

The Revel will take place at the Birmingham Palais de Danse, in co-operation with the proprietors of which it has been arranged. There is accommodation for 2,500 dancers, and tickets are on sale at 5s. each. Profits will be devoted to the local Wireless for Hospitals Fund.

## Bournemouth.

More than 1,200 people will be able to dance at the Town Hall. Tickets, 7s. 6d. single and 12s. 6d. double, will include refreshments. Profits for the Bournemouth Echo Wireless for Hospitals Fund.

## Cardiff.

Tickets for the Revel at the City Hall will be 10s. 6d., including refreshments. In addition to dancing, there will be a cabaret show. Profits to go to the fund for Sunlight Equipment for the Local Hospital.

## Manchester.

The Revel here is being arranged in co-operation with the Manchester and Salford Medical Association, and it will take place at the Belle Vue Ballroom. Tickets 3s. 6d. each. Profits for the Medical Association's charities.

## Glasgow.

The Revel is to be held at the Plaza Palais de Danse, where there is room for 600 people. Tickets 10s. 6d. Profits for the local Wireless for Hospitals Fund.

## Newcastle.

In addition to the Revel at the Old Assembly Rooms, where there is accommodation for 700 dancers, and for which tickets will be 7s. 6d. each, there will be a children's ball in the afternoon, tickets 2s. 6d. Profits to go to the Children's Memorial Hospital and the Royal Victoria Infirmary General Funds.

## Aberdeen.

The Revel will begin with a fancy dress ball for children in the afternoon (admission 1s.), at the Music Hall. There will be accommodation for 1,000 people during the evening. Tickets are 5s. each. Profits for the Sick Children's Hospital.

(Continued on the facing page.)



## Radio Reveals.

(Continued from the previous page.)

### Plymouth.

The Assembly Rooms at the Royal Hotel have been taken for the Revel. There is accommodation for 350 dancers, and the price of tickets will be 7s. 6d. single, and 12s. 6d. double, to include refreshments. Profits for the various local charities.

### Nottingham.

The Revel will take place in the Victoria Hall at the Town Hall, where there is room for 1,000 dancers. Tickets 7s. 6d. each, including refreshments. Profits will go to assist the Yorkshire Evening Post Fund for Renewing Wireless Licences for Poor People, and also to the "Boats for the Baiters" Fund.

### Nottingham.

The Revel is being organized in conjunction with the Charity Dance Organization at the Nottingham Palais de Danse. There is accommodation for 1,000 dancers, and tickets, 10s. 6d. each, will include supper. Profits for equipping the Girls' Home with wireless, and local charities.

### Sheffield.

The Grand Hotel ballroom has been taken for the Sheffield Revel. There is accommodation for 400 people, and tickets, 12s. 6d. each, will include supper. Profits for the Sheffield Independent Wireless for Hospitals Fund.

### Edinburgh.

The Revel at Edinburgh is being arranged in co-operation with the local Palais de Danse authorities. Accommodation is provided for 1,500 people, and the price of tickets has been fixed at 7s. Profits will go to local Hospital Funds.

### Hull.

The Selma Band has been engaged for the Hull Revel at the City Hall, where there is accommodation for 1,000 dancers. Tickets are 6s. each. Profits for the Hull Daily Mail Wireless for Hospitals Fund.

### Dundee.

The Maymont Hall has been taken for the Dundee Revel. Over 200 people will be able to dance there. Tickets 3s. each. Profits for the Dundee Infants' Hospital General Fund.

### Liverpool.

Liverpool has arranged two simultaneous Revels, one to take place at the Adelphi Hotel Ballroom, where there is accommodation for 400 dancers, and the other at the Grafton Rooms where 1,000 people can dance. Tickets for the Adelphi Hotel Revel will be 15s., including supper, and for the Grafton Rooms 5s. Profits go to the Civil Wireless for Hospitals Fund inaugurated by the Lord Mayor of Liverpool.

### Swansea.

The Revel will take place at the Patti Pavilion, where 400 people will be able to dance. Tickets, 7s. 6d. each, will include refreshments. Profits for the Wireless for Swansea Hospital Fund.

### Stoke-on-Trent.

The Kings' Hall has been taken for the Revel. There is accommodation for 600 dancers. Tickets are 2s. 6d. each. Profits to go to the Children's Holiday Convalescent Home at Rhyd.

### Belfast.

The Revel will take place at the Carlton Ballroom, where there is accommodation for 400 people. Tickets are 4s. each. Profits are to be devoted to endowing a cot in the local Children's Hospital.

Mrs. MARION CRAN's talks on gardening topics are familiar to a large wireless audience, who will welcome the appearance of a number of her little lectures in book form. The book is called "Garden Talks," and is published by Messrs. Methuen. It contains sensible advice for every gardener.

# Life In The Primitive Wilds.

By F. A. Mitchell-Hedges, The Explorer.\*

THE majority of people believe that the whole world has been fully explored. This is not so. There are still large tracts of country in which the white man has never set foot. What lies hidden within the depths of impenetrable jungle, swamp, and mountain in these unknown regions, no human being can tell, though strange and mysterious legends are related by remote Indian tribes that live on the outskirts.

I speak of the vast tracts beyond the last outposts of semi-civilization which lie in the northern parts of South America and certain portions of Central America. We have an example in the unknown ranges of the Serra Paracutina, on the frontier of Venezuela. These low, undulating hills seldom attain a height of more than fifteen hundred feet, and in all directions there are thousands of square miles of campos. Legend states it to be a vast, unpeopled land—no doubt, with boundless possibilities.

### A Blood-thirsty Tribe.

The source of the great Orinoco River is still unexplored. Guarding the approach to this secret region are the fierce Pinnabi and Howling Monkey Indians; while still farther north other equally war-like tribes surround that mountain known as Sipapo, reputed to be sacred.

There are portions of Colombia, the Darien of Panama, the Mosquitoes in the Republic of Honduras; the Cockscorn Range of Mountains in British Honduras, the Peten Bush of Guatemala which stretches into Tabasco, and the Santa Cruz country, inhabited by the Santa Cruz Indians, the most morose, sullen and blood-thirsty tribe living in the world to-day.

All these thousands of square miles are lands of mystery. And, no doubt, the primitive tribes that lie hidden within are equally mysterious, and scientifically, from an ethnological standpoint, of deep interest.

What is the barrier to the exploration of these wilds? Principally, insect life and climate. All these places are tropical. Intense heat, with corresponding humidity, deadly miasma, clouds of mosquitoes—a practical certainty of malaria fever—even worse, the dreaded black-water fever. The swarms of insect pests are really appalling. There are various botias flies, six or eight species of tabanids. These have a veritable lanceet, with which they can pierce with ease through bedford cord breeches and penetrate the flesh beneath. They suck the blood, and leave behind a corresponding amount of poison. There is the gusano, or beefworm fly, which deposits an egg beneath the skin while you sleep.

### Difficulties of Travel.

To add further zest to life, there are scorpions, tarantulas, centipedes, the poison-wood tree, the sap of which burns like acid; a powder that falls from certain bushes resulting in an inflammatory eruption of the skin; poisonous thorns and snakes.

I think I have now shown some of the obstacles to penetrating these unknown regions. And, of course, one has the enormous difficulty of travel and transport.

And what are the lives of the Indians that live completely cut off from all civilization?

The Jivaro and Tibolob Indians in little-known regions of Ecuador, kill and eat the heads from people for a purpose I must not enlarge upon.

Although these tribes are culturally extremely low, yet the way in which they preserve these heads is a scientific miracle. They reduce them to the size of a clenched fist; every feature is retained. The hair on the head, the eyebrows and lashes—every detail is perfect. In this form of mummifying they exceed by far the Egyptian art.

### Ruled by Omens.

The lives of primitive people are entirely ruled by signs, omens and superstitions. Illness among them is always ascribed to evil spirits. To combat this, we find medicine-men and witch-doctors whose word is law, and who hold a position equaling and frequently exceeding in authority that of the chieftain. Their methods of curing sufferings are weird and ludicrous. I will describe a typical scene which I witnessed personally amongst a tribe in the interior of the Darien.

The sick Indian lay in a hammock surrounded by the natives. Two small earthenware pots were placed beneath and filled with smouldering herbs which threw off acrid smoke, and instead of alleviating, of course, intensified the patient's agony.

Besides the two pots, there were four wooden gods placed on the ground, two at each end of the hammock; a half-calabash filled with round white pebbles, and a similar receptacle containing pieces of bone. There was also a third with teeth of crocodiles and other animals, and a fourth with lumps of what looked like bark. Once or twice a day the witch-doctor would come leaning over the patient, always carrying some fresh "medicine."

The present fashion of dangling and hobbling the hair among civilized women is not a new idea. For an unknown period, this has been the custom of women of certain primitive tribes. It is known as the Ceremony of the Hair Cutting, and takes place at the transitional stage from girlhood to womanhood. The head cropped close signifies that the girl has reached marriageable age.

This ceremony of the hair-cutting is one of great importance. All the Indians for days before are busily engaged in preparing all sorts of food. On a day appointed by the witch-doctors, the Chief, his headmen and the entire population arrive, together with a priestess. She has the immediate supervision of the young girl, who is placed in a large hole previously dug in a corner of the dwelling. The hole is then filled in, until the girl is covered to the shoulders. The priestess, at a word from the witch-doctors, leads off with a chant which is taken up by the whole assemblage.

This suddenly stops. The old woman sprinkles the girl with water, then placing a half-calabash over her head, a small piece of hair is burnt off with a red-hot ember, which is then buried in the earth. The priestess raises her hands and again a chant breaks out, ceasing when another piece of hair is burnt off. The burying of the ember each time is symbolical, as is the throwing on of cold water. It is intended to signify the trials and troubles the girl will have to encounter; and the chanting and singing the pleasures that lie before her in life.

The marriage customs of little-known tribes are also, according to our standards, remarkable. With some, a number of marriageable girls stand in a row, then dart off into the jungle. The youths a few minutes later give chase; and by tribal law each girl is then the wife of her captor.



Mr. Mitchell-Hedges with some children of the Chocomaque Indians.

\* In a Tell from London.



## The Children's Corner.

## Who Are The Jumbles?

THE Jumbles at Plymouth are no longer a mystery. They are the Aunts and Uncles of the Plymouth Station.

All children love concert parties, so the Aunts and Uncles have decided to become a special concert party for the Children's Corner. Auntie Winnie introduces you to famous composers and she plays their works on the piano. Auntie Madge has quite a lot to say about Shakespeare, the poets, and famous authors. The children have their birthday greetings, so Auntie Winnie and Auntie Madge greet these famous people by playing or reading their works. Last, and not least, are the Uncles who sing and make merry.

For three-quarters of an hour every day the Jumbles are heard by their young listeners, and their performance is without a single break—so now you know all about them.

## Manchester Radio Circle Stall.

Well done, Lancashire kiddies and their parents! At last the Radio Circle Bazaar is over and the splendid sum of something over £230 has been made. How glad we all are that it is finished, for there were such crowds at the Wireless Exhibition every day that it meant really hard work for all the Uncles and Aunties. They all worked splendidly, including Auntie Vi, Auntie Jean, Auntie Hylda, Uncle Victor, and Uncle Eric. Uncle Ronald enrolled many new kiddies for the Radio Circle, and Uncle Willie worked so hard that he caught pneumonia very badly. Still, as the money is to go to provide wireless sets for the kiddies in various hospitals, it was worth it all, when you think of the large sum raised. How glad the kiddies will be when they can lie in their little beds and enjoy the fun that goes on at the Kiddies' "Corner," and hear Uncle Harry's songs.

## "Cousin George."

The Birmingham Radio Circle will be interested to hear that "Cousin George" will be giving another series of talks in the Children's Corner. These will consist mainly of reminiscences of his boyhood in Devonshire.

"Cousin George" has already taken the children many delightful trips in imagination through the wilds of Dartmoor, and has conjured up many exciting scenes in these parts as witnessed in the past.

## A Good Thing.

The Uncles at Hull, determined not to be outdone by the Aunties, demanded a Saturday afternoon to themselves. The Aunties had given the kiddies such a treat on the previous Saturday that they thought the Uncles couldn't do it. They did, though, and without having to use the Pink Elf, either.

The kiddies of Hull seem all to agree that a little healthy rivalry between the Uncles and Aunties is a good thing.

## The Cat and the Loud Speaker.

An astonishing incident occurred at Edinburgh the other day which may prompt some young listeners to tell us about equally surprising things which have happened to themselves.

Auntie Molly's cat was the cause of all the trouble. It was sleeping peacefully in its accustomed place, namely, one of the best chairs in its mistress's boudoir. The loud-speaker, which was standing near by, was recording a natural history talk by a well-known lecturer.

Suddenly, the word "cat" came from the depths of the horn, causing the real pussy to leap from the chair on to a small side table which was covered with elegant flower vases arranged with studied care by Auntie Molly herself. Dreadful to relate, the priceless crystal was scattered and pussy eventually rescued from the *débris* emitting piteous howls.

Warning! Never turn on a loud-speaker when a cat is in the room.

## WINNIE FOLLOWS THE SHEEP.

A SMALL collecting-box stood on the table in the hall of Winnie's home, and it had a label on which was printed "Help to provide warm clothing for Poor Children."

"Winnie," said her Mother, one day, "you haven't put any of your pocket-money in the box yet, have you? Don't you think you could spare 6d.? How nice it would be to think you had given up something to help keep warm one of those poor thinly-clothed little ones."

"I don't think I can just now, Mammy," she answered. "I've only got 10d. and you know I'm saving up for a new 'pram for dolly."

"I don't want to persuade you against your will, my dear," said her mother; "but winter will be here soon, you know, and I think you ought to give up something for the children who are in want."

Her mother said no more, but that night Winnie couldn't go to sleep—she somehow kept thinking how awful it would be to go about in the winter as her mother told her these children did, and she shivered in her warm little bed at the very thought.

At last, she tried counting sheep going through a gate. She had got to twenty-six, when the sheep who was pausing just then, stopped and began to Ba-a-a so loudly that she forgot to go on counting.



A man with shears cut off their fleecy coats.

off," and Winnie, though she had, of course, undressed to go to bed, found that, somehow, she had her outdoor clothes on, so she followed the string of sheep across the fields and through endless gates.

Presently, they came to a big barn, into which the sheep went one by one, and Winnie and her woolly friend went in as well.

Inside there were three large chairs like the hair-dressers use, and a sheep sat in each one, while a man with a pair of shears cut off their fleecy coats with a few quick snips. The wool was then thrown into a great big box, a handle was turned, and out at the other end came a stream of all sorts of warm clothes for the children.

Suddenly the sun went in, an icy wind blow, and snow began to fall.

As Winnie stood shivering in a corner of the barn, she saw a long procession of silent, poorly-clothed children, coming through the snow to the barn, which they entered one by one.

But once inside, what an alteration was seen!

There were piles and piles of clothes, and to every child that passed down the barn was handed a complete outfit of warm winter clothing—which not so very long ago had been on the backs of the sheep, who were disappearing now their share was done, and as the last one went through the door, Winnie woke up.

After breakfast, her mother found Winnie in the hall, examining the last of her treasured coins into the collecting-box with one hand, while in the other she held her little brother Peter's woolly sheep.

A. COLEMAN HICKS.

## Programme Pieces.

A Weekly Feature Conducted by  
Percy A. Scholes.

VAUGHAN WILLIAMS' "PASTORAL  
SYMPHONY."

(LONDON AND OTHER STATIONS, THURSDAY.)

VAUGHAN WILLIAMS has received definite world-wide recognition as one of the foremost composers of the day.

The International Society for Contemporary Music gave his *Pastoral Symphony* one of the chief places at the orchestral Festival held last May, at Prague; and his *Merciless Beauty* was sung by Stuart Wilson at the same Society's Chamber Music Festival at Venice, in August. Both of these were among the half-dozen works which made the greatest impressions at the two Festivals.

Vaughan Williams has written three Symphonies, *The Sea Symphony* and *A London Symphony* date from pre-war years. The *Pastoral Symphony* is one of his latest big works, having been first performed in 1922. The following description of the work owes a good deal to the composer's own programme notes.

Beethoven's summing up of his "Pastoral" Symphony as "more expression of sensation than painting" seems at least as applicable to Vaughan Williams' work as it was to the original. There is here practically no realism; but the quiet rapture and tranquillity, the atmosphere and the effect of the countryside on one's spirit are, perhaps, the more deeply conveyed.

"The mood of the Symphony," says Vaughan Williams, "is almost entirely quiet and contemplative. The only really quick passage is the Coda to the Third Movement, and that is all very soft."

This *Pastoral Symphony* follows fairly closely the classical pattern, and is in four separate Movements. It is scored for a fairly large orchestra.

## I.

*At a very moderate pace.* One hesitates to attempt to describe the First Movement, for fear that the listener may, in trying to follow the details consciously, entirely miss the spirit of the piece; it is so uneventful, and its meaning seems so subtle.

The main tunes may be pointed out, and as the music moves very deliberately, these can simply be taken in as they appear.

First of all, Woodwind start a gentle, undulating motion. Very soon, deep below this, LOW RE STRINGS AND HARP begin the FIRST MAIN TUNE. Its first slow phrases form the chief Tune of the Movement. A SOLO VIOLIN, starting high up, continues with a short, curling Tune. Then the slow Tune is taken up again.

Presently is heard an almost-emphatic little phrase in various instruments. This phrase frequently asserts itself throughout the Movement; it is a very subdued call to order. This time it heralds the fluttering SECOND MAIN TUNE, started by COR ANGLAIS (or Alto Oboe) and taken up by various solo instruments. Then CELLOS play a THIRD MAIN TUNE—a more definite melody, but very short. It is repeated (slightly altered), by Clarinet.

From here onwards, these Tunes and their offspring are quietly discussed. Gradually the slow chief Tune assumes full sway. The Movement ends with the Cor Anglais Tune.

## II.

*Moderately slow.* This Movement is still more contemplative than the First; but it has certain clear-cut features.

The opening has been well said to suggest great distances. Over a very soft sustained chord on Muted Strings, a HORN begins a solo. Violins soar upward; Clarinet and Oboe repeat the Horn's phrases; then a long, melodic passage is started by a SOLO VIOLA AND FLUTE in unison.

(Continued on the facing page.)



## Programme Pieces.

(Continued from the previous page.)

After some time, a TRUMPET is heard, playing a long Call. At first the Trumpet sounds distant; when at the end it rises loudly to a high note, the FULL ORCHESTRA breaks forth in one of the very few loud passages in the Symphony. But this outburst dies down at once, and no new material is introduced during the rest of the Movement.

### III.

At a moderate pace, *bravissimo*. The Third is the simplest Movement of the Symphony. It has four chief Tunes, as follows:—

(a) STRINGS AND HORN start loudly and solidly, suggesting a heavy-footed dance. This is the least definite, but the most used Tune.

(b) BRASS softly gives out a snatch of song.

(c) FLUTE plays a florid, fanciful phrase, answered by Solo Violin, etc.

(d) The whole of the Middle Section of the Movement is made out of a kind of vigorous Chorus first given loudly by the BRASS.

After this Middle Section, the other Tunes return. Then (b) again, then there is a rapid Oboe, marked *Allegro molto* and as light as possible.

### IV.

Now, we now return to contemplation. While a Drum softly rolls, we hear a SINGING, whose free Song seems to come floating to us from the distance.

Then Muted Strings enter with the hint of another Tune, and the Angles and Flute give an echo of the Song.

Then a definite Tune (that already hinted at— at a moderate pace, *diminished*) is played. First we have all the WOODWIND, and Harp, then HORN, then STRINGS no longer muted.

By treatment of this Tune and the Song great intensity of feeling is worked up.

At the climax all Strings (except Double Basses) and Woodwind declaim the Song with all their strength.

Quickly the agitation dies down, and after hearing the other Tune once more, we are left listening again to the Singer, whose voice dies away in the distance.

## FOULDS' "CELTIC SUITE."

(LONDON, SCOTTISH AND OTHER STATIONS, MONDAY.)

The name of John Foulds has become generally known in the last few years through his *World Requiem*, the monumental work which was produced at the Albert Hall on Armistice Day, 1923, has been repeated on that day of last year and this year, and was broadcast from Glasgow this year.

Foulds was born in 1880, and had already gained recognition as a composer before his *World Requiem* brought him such widespread fame. His *Celtic Suite* was one of his first works to gain popularity, being first heard in 1911.

It consists of three separate movements, as follows:

1. *The Clans*. There are three chief features in this first piece. The rugged energetic opening Tune seems to suggest the Highlands of Scotland. Later, a more tranquil, rustic Tune is heard, characteristically Scottish.

Then we hear a Call (perhaps the summoning of the Clans), and after this most of the foregoing material is treated in various ways, including suggestions of the bagpipes.

2. *A Lament*. This piece has been likened to Welsh folk-song. It consists chiefly of a simple, expressive melody which is worked up by the orchestra to a telling climax.

3. *The Call*. The last piece is very spirited and vigorous. There are in it three chief Tunes, the first of which suggests an Irish Jig, the second a Hornpipe, and the third a March.

These three combine to make a very brilliant ending.

N.B.—*Siegfried's Journey to the Isthmus* (Belfast, Thursday) was described in last week's issue of *The Radio Times*.

# Should Grumblers Be Barred?

(Listeners are reminded that we do not consider anonymous letters for publication. Programme is given to letters which contain interest with brevity. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.)

I AM an old man of seventy-seven and I have always been anxious to get value for money. Never in my life have I had so much enjoyment and instruction for ten shillings as from the B.B.C. People who complain of the programmes should be punished by being compelled to disconnect.—E. CHURCH, Biggleswade.

## Songs of Long Ago.

PERMIT me to thank the B.B.C. on behalf of myself and others who are getting on in years for the selections of songs of mid-Victorian days. The words of old songs are more easily distinguished than are the words of the jazz tunes of the present day. Also we are delighted with the Sunday evening services relayed from parish churches by which we are enabled to join in the actual church service. Especially good are those which are broadcast through Daventry, which is not interfered with by Continental stations.—J. S. CUMBERLAND.

## The Human Touch.

I HAVE been disgusted to read the growling letters which from time to time have appeared in *The Radio Times*, and I think a little appreciation of the broadcast programmes will not be out of place.

We have had some real treats. We have been brought into human touch with so many great artists such as Paderewski, Dame Clara Butt, etc., also scientists like Sir Oliver Lodge, whose works we have read; and it has been left to the B.B.C. to bring us into personal touch with them. We feel we know all these artists, and that broadcasting is doing more to bring us to know each other better, and to bring all the nations of the world together. It will do more in the end than the League of Nations to bring about peace in the world.—ERNEST M. N. COOMAS, 61, Ladbroke Street, Norwich.

## For High-Brows and Lows.

It is irritating to read, week after week, the futile clamouring for more of one type of programme, or the elimination of certain classes of music. One of your correspondents actually advocates the exclusion of opera; another the diminution of chamber music and symphony music. Such suggestions are undoubtedly the manifestations of egotism, and are merely destructive criticism.

To my mind, the B.B.C. most successfully achieves the object of giving diversion and amusement to the low-brow and vital interest to the high-brow.—ROY SELLARS, 17, Oak Street, Hobden Bridge.

## London From Daventry.

I wish to thank the B.B.C. for their decision to relay London programmes from Daventry practically every evening of the week.

Having a crystal set and, therefore, being able to get Daventry only, we have often been annoyed to find that when something "special" was being sent out from London, we were given one act of a play, or chamber music, or something equally uninteresting in comparison with that being sent out by London. I hope the B.B.C. will continue to adhere to their decision, as I consider London programmes second to none.

I am getting Daventry (110 to 120 miles) on a crystal set as well as I used to get Cheshamford, but I have had to put up a "twin" aerial to accomplish this.—"NORMAN," Faversham, Kent.

## A New World.

My husband and myself are both deaf—my husband extremely so, and I sufficiently so to be unable to enjoy lectures or plays. We have a three-valve wireless set and it has opened a new world to us. Even my husband, who is normally quite cut off from the world in general by his infirmity, can enjoy talks, music, and plays as well as if his hearing were unimpaired.—"ESTHER ASTA," Whetstone.

## Listeners' Letters.

### "All About Your Wireless Set."

I WANT to thank Professor Howe for his criticism in *The Radio Times* of my book, "All About Your Wireless Set"—not only in praising the book, but also in taking the trouble to catalogue its faults. I made the mistake of doing my own proof-reading. I ought to have got another to help me; because, curiously, one is apt to look for commas and spelling and pass over glaring mistakes.

I think most of the points mentioned by Professor Howe, however, can be explained in terms of the pressure of other work (only two chapters were written on Loch Rannoch!); nor do they, I hope, affect the general argument, which I trust is sound.

There is one point I cannot put down to had proof-reading: the error was deliberate. Professor Howe says that I perpetuate a hoary old fallacy. The sins of the teachers are visited upon the third and fourth generations of them that believe them! I have read many text-books on wave transmission, and many, at least the ones that have stuck in my memory, tell me that electric and magnetic waves in an electro-magnetic wave are not simultaneous, but consecutive. I must thank Professor Howe, on my own and my readers' behalf, for killing a fallacy. The only lingering regret I have is that our fallacious friend was popular, and was born of distinguished parents.—P. P. ECKERSLEY.

### "Cheerful Music."

I SEE in *The Radio Times* a plea for so-called "cheerful music" between 8 p.m. and 10 p.m. I do hope that this will not mean that we are to have less good music, orchestral and other, between these hours. It seems to me that the programmes of recent weeks have already contained less good music than they did some few months ago.—ABERDALE EARLE, K.C.S.L., K.C.I.E., Yarnet, Walton-on-the-Hill, Surrey.

### Inspired By a Talk.

I WANT to thank Mr. F. A. Mitchell-Hedges for the encouragement he has given me by his Talk on Exploration. I have just taken up a new line of business, entirely different from anything I have done previously. I have had several disappointments lately and I came home one evening thoroughly "fed up" and prepared to give the whole thing up, but the talk has made me feel determined to put more energy into my work, as the obstacles are only sent to try me and find out what I am made of.—(Mrs.) RACHEL F. M. McDOWELL, 13, Wood Street, Ladywood, Birmingham.

### British Broadcasting Best.

I THINK that grumblers ought to listen for a few hours to various foreign stations and so find out for themselves if they can get a better service than that given by the B.B.C. Some people are never pleased, but thank goodness, they are in a minority!—"ANOTHER SATISFIED LISTENER," Edinburgh.

### The Little More.

THE B.B.C. makes the proud boast of giving listeners something just a little more high brow than they think they should have; but, from all I hear amongst my friends, I think it is a case of—"the little more, how much it is!"

"Radio Rhapsody," jolly and tuneful music, such as that played by Military Bands, all appeal to the ordinary man, who would, I am sure, welcome a little more of pure entertainment rather than education.

Also, in the provinces, we should much appreciate a programme on Saturday afternoon, as, on this day, we fare worse than during the week when we can get music from 11.9 a.m. to 2.0 p.m., but on the day named we are without a note until 4.0 p.m.—"YORKIST," York.



## Our Point of View.

## Mr. Reith's Message to Listeners.

## The B.B.C. Birthday—Thoughtless Critics.

[The informal programme S.B. from London on November 14th was introduced by Mr. J. C. W. Reith, Managing Director of the B.B.C., who gave the following message to British listeners.]

**T**O-NIGHT we complete the third year of our work. In the growth and development of institutions and movements destined to exercise possibly decisive influence on the trend of civilization, the period of half a century, or even a century, is not normally regarded as conclusive. Three years would be negligible. In broadcasting, analogies are almost futile, for in this period we have established a system and a service in Great Britain which competent and independent observers regard as unrivalled in the world. I make that as a statement of fact, and the false modesty that seems to deny actualities is as famous as the conceit which boasts itself in ignorance and self-complacency.

From the outset, we were conscious of the responsibility, unique both in nature and degree. The record proves, I trust, that we were neither unworthy of it, nor overwhelmed by it. Most of the work has been pioneer—for there were no precedents. We grappled with problems as they arose. We have endeavoured to work in harmony with established and allied interests—some of which regarded us with suspicion.

Our expansion has involved adjustments in various directions and more are probably still to come. We adopted at once the principle that the tradition of British broadcasting should be distinctive, in that its service should not be confined to the provision of the best available entertainment, essential as that is. We have kept in mind throughout the importance of utilizing this medium for other purposes too, edifying, educational, ethical. We believed it would have been an abdication of our trust to have taken the more limited view, to have made no attempt to inculcate the principles of good citizenship. To this end, we sought and obtained the co-operation of the leaders and the great men in every line of thought and action. The wisdom of the policy is justified in its results. The early critics are confounded, or, at any rate, confused.

As to present critics, there are, of course, still a few with more vehemence than knowledge, oblivious, apparently, of the opinions and tastes of others; but, in the main, they are helpful, understanding, and rational. Our thanks are due to them, and we trust their comments and their advice will continue. The others may be ignored, as they would be in any self-respecting community.

Let there be no misapprehension. Not the most critical listener is more acutely conscious of limitations in execution and development than we ourselves. There is still more to be done than has been done. We are straining every nerve to do it. I have had some experience of men and women and work, and my comments on this point are almost those of a detached observer. The enthusiasm and devotion of this company's staff at all its centres are such that

any managing director might well be proud of. It is an earnest of their desire faithfully to serve.

We will constantly endeavour to improve the standard of our programmes. We are anxious and ready to provide better facilities for listeners in areas where reception is not now good and to give you, to as great an extent as is possible, alternatives at your aerial.

We are glad that the international aspect of broadcasting is being reorganized, and that we took a leading part in the establishment of the International Bureau at Geneva. Broadcasting has a great contribution to make to the development of international understanding and conscious world citizenship.

As I have already stated in *The Radio Times*, we welcome the appointment of the Government Committee which is to meet shortly to investigate broadcasting. We shall co-operate whole-heartedly with this Committee and give it any information that it may require. The more inquisitorial the investigation into our methods of operation, the better we shall be pleased. We go into our fourth year with confidence and humility, too—confidence in our ability to develop the medium, humility in the growing realization of the immense potentialities inherent in it. Given your sympathetic understanding and co-operation, we believe that the conceptions and performances of the future will immeasurably outdistance those of the past.

## A WORD TO THE CRITICS.

**I**T is a strange fact that many of those who criticise our programmes not only write and speak from the point of view of their own particular tastes, but are unconscious of any selfishness in making these individual tastes a general criterion. To complaints conceived in this spirit the answer should be obvious. A listener is under no obligation to listen to parts of the programmes that he knows—or imagines—he will dislike. But at bottom this answer would not satisfy the philosophical inquirer who wants to know why it is that a man will go to the trouble of ventilating his complaints against a performance or item that has cost him anything from one-twentieth to one-third of a penny.

From the practical point of view, every listener knows that when he puts on his headphones to listen if there is "anything doing," his instinct is to expect what he wants. It is only second thoughts that remind him that he has no right to demand this, though, to be quite fair, these second thoughts do occur in the majority of cases. But why the instinct or first thought? If one does not like a performance, film, or a Bach recital, or a lecture on ants, one quietly stays away, without conceiving any sort of a grudge against the promoters of these entertainments—but with a broadcast item, no! The instinct is there, unmistakable in the experience of all of us. The answer to the question lies probably in the peculiarly intimate nature of the broadcast listening. What we do not like, we do not like to admit to our very firesides.

## The Broadcast Pulpit.

**L**IFE is a challenge, and every man finds himself faced with the challenge to become an overcomer, both in respect of the world without and the world within him.

Men can be classified according to the way in which they bear forth from this ordeal. There is a large number who never conquer, they are always conquered. The royal in them never asserts itself; they never by any chance take up the challenge. They take the easiest paths, they travel by the smoothest roads; they drift and yield all along the journey. It is always "I can't" with them; they never speak like a man and say, "I can." They never stand upright to anything; their passions, their appetites, their sloth, their indolence, their love of ease, their self-indulgence, wins every time, and so they come to middle life limp and inglorious specimens of humanity.

Then there is another group who can be written down as half-overcomers and half-overcome.

The final group consists of those who walk the earth as overcomers. They meet squarely the challenge that life flings in their face; they stand up to circumstances, to unfriendly and frowning conditions; they confront the passions of their inward life and fight and fight hard. They may be beaten at times, but the spirit within them is never conquered; if they fall, they make a sterner fight next time and finally win through.—*The Rev. H. T. Muddiford, Bournemouth.*

## Life's Highroad.

**E**VERY generation is an inn on the great highroad of God through the plains, hills and valleys of human history. If you take down a history book and read it, you will have a vision of many folk crowded into the various rooms of each generation before they pass onward on their journeying. In which generation will you find God a guest?

You will find some men speak as if they had met Him on the road; some who knew Him as a merchant of commodities rich and fair; some whose hearts have been charmed by His divine melodies; some who declare that they have been cured by Him of diseases which baffled the skill of men. But that generation has yet to come which has opened wide its doors to God.

If our own generation had let Him in, you would not be able to touch any part of our life as a race or a people which did not bear the marks of Truth, Beauty, and Goodness. The relationship of classes and nations would be brotherly, all business would be honest, all literature wholesome, all laws just, all art ennobling, all the rich compassionate, all men and women in the service of the highest.—*The Rev. E. D. Jarvis, Maxwell Hall, London.*

## The Greatness of Man.

**A** THOUSANDTH part of that which leaves a man rebelliously discontented would satisfy animals. There is something in man which goes out after the infinite and soars beyond the stars. The world is vanity to a man made in the image of God and who has eternity in his heart; he has infinite longings and infinite capacity, and his is a divine discontent. To man, conscious of his capacity and the glorious possibilities of his life, who has heard the sighing of the infinite through his nature, all is vanity until he finds God.—*The Rev. A. Stanley Parker, Glasgow.*

## The Sin of Ingratitude.

**I**NGRATITUDE, unthankfulness towards God is a very common sin, oftentimes a very little-thought-of sin. The sun, the wind, the rain, the food we eat, the clothes we wear, the very breath we breathe, and the very life we live, are all good gifts of God; and yet how often we grumble and growl away to our hearts' content because everything does not happen just as we want, because everything does not turn out to our particular liking!—*The Rev. Canon Hicks, Lincoln.*



2LO  
365 M.

## LONDON PROGRAMMES.

Week Beginning  
November 29th.

The reproduction of these Copyright Programmes is strictly reserved.

The letters B.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 445.

## SUNDAY, Nov. 29th.

3.30-5.30.

Puccini Memorial Programme.

3.30. "Turkish—As a Man and Musician."

PERCY FITT

MIRIAM LUCETTE (Soprano)

PARRY JONES (Tenor)

THE WIRELESS CHOIR

THE WIRELESS SYMPHONY

Conducted by PERCY FITT.

3.45.—Witches' Dance ("Le Vingt").

PARRY JONES

ORCHESTRA.

Introduction, Act III, "Tosca."

MIRIAM LUCETTE

Vocal Solo, "Tosca."

BY MIRIAM LUCETTE

Mad. gal. "Mignon Lescart"

MIRIAM LUCETTE and

PARRY JONES

Act I, "La Bohème."

ORCHESTRA

Madame Butterfly.

PARRY JONES

Requiem, "Tosca."

ORCHESTRA and

VOCAL SOLOS

ORCHESTRA.

Prelude, Act III, "Madame"

MIRIAM LUCETTE and

PARRY JONES.

Secena from  
Shakespeare's Italy.The Merchant of  
VENICE.

Act III, Scene 2.

The Merchant of Venice.

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Hymn at the Heaven Where  
HappyFor Double Chorus—First Per-  
formance—Words by

The Merchant of Venice.

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4.15.—Orchestra from the East Hall  
Palais de Danse conducted by5.15.—Piano Solo by Auntie Sophie  
"The Fight" from

The Merchant of Venice.

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## MONDAY, Nov. 30th.

Harold E. Danks, M.D. Doc

The Merchant of Venice.

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## EVENTS OF THE WEEK.

SUNDAY November 29th  
LONDON, 3.30. Puccini Pro-  
gramme

BIRMINGHAM, 9.30. Special

Concert by the Station Orches-  
tra under Davies Bartone,

and Olga Thomas (Solo Piano)

Items include the

"Shamus O'Brien" Overture

and the "Peer Gynt" Suite

CARDIFF, 9.15. A Symphony

Concert

NEWCASTLE, 9.30. "The Land

of Heart's Desire" (W. B.

Yeats)

ABERDEEN, 9.15.—Bach Pro-  
gramme

MONDAY, November 30th.

LONDON, 8.0. St. Andrew's

Day

BIRMINGHAM, 8.0. St. An-  
drew's Day.MANCHESTER, 8.0. Light Sym-  
phony ConcertNEWCASTLE, 9.45. The Conch-  
ing Days.ABERDEEN, 8.0. Scottish Pro-  
gramme.

BELFAST, 8.0. St. Andrew's

Day







# LONDON PROGRAMMES.

(Continued from the previous page.)

- 9.00. DALE SMITH  
"Song of the Sea"  
"The Dramatic Song"  
"The Devon Maids"  
"The Hunting Song of the  
"The Pacific"
- 10.00. THE SAVOY ORPHEANS,  
THE SAVOY HAVANA  
SAVOY TANGO BANDS  
Relayed from the Savoy Hotel,  
London
- 12.00. Close down.

## FRIDAY, Dec. 4th.

- 10.20.—Time Signal from Greenwich  
Music played during the hour  
in the M. N. C.
- 11.15. Eleventh Children's Concert.  
Arranged by the  
TELEVISION SOCIETY
1. To radio  
2. Octet for String and Wind In-  
strumental  
3. Two Movements, Al-  
legretto with introduction  
(very slow), Andante  
(slow, with  
Part II)
4. Third and Fourth Movements  
from Concert for String and Wind  
Instrumental  
Andante (Air with vari-  
ation)
- 4.45. Harold Warner (Dardone) and  
children
- 6.15. CHILDREN'S CORNER  
Three Solos by J. Field "Snow  
White" told by  
William W. C. C. C.  
was Emperor" (2)
- 6.40. Dance Music by Alex. C. C.  
orchestra, from the House  
of Commons
- 7.00.—TIME SIGNAL FROM BIG BEN  
WEATHER FORECAST and 1st  
GENERAL NEWS BULLETIN  
A Summary of the Wireless  
Pages for the Week
- 7.15.—Prof. GILKESON, M.A.,  
LL.D. "Thomas (1939)  
(Born December 4th, 1939)
- 7.25.—Musical Interlude
- 7.40. M. C. A. ATKINSON  
Seen on the Spot
- VARIETY  
FRY HELDER (Lady Tenor)  
RONALD MUNRO (Synco, a 1  
and Duets for  
BARRY MILLS (Two Piano)  
LOIS HERTEL (Tenor)
- 8.00. THE WIRELESS QUARTET  
RONALD MUNRO and  
BARRY MILLS  
and the Two Piano

- THE QUARTET  
"Solitude" (Mourning Mood)  
RUBY HELDER  
"O Sleep, W. V. D. S. 1  
Me" (Horn)  
"Northern Lament" (Ma-  
RONALD MUNRO  
BARRY MILLS  
In Fa. Duet Synco  
THE QUARTET  
"En Fa. Duet Synco  
RUBY HELDER  
"Fog" (Mourning Mood)  
(With Viola Gubins)  
LOIS HERTEL  
"THE PARK KEEPER"  
A Prussian Barlesque  
By  
Eric Hayden and Louis Her-

- Round the Stations.  
11.0. 2nd GENERAL NEWS BULLETIN  
Ministry of Health Talk by  
Lieut. Gen. Sir W. L. L.  
LEISHMAN, K.C.B.  
H.C.M.G., F.R.S., "The Health  
of an Army in the Field."  
Local News
- 11.15. A Popular Violin Recital  
LOIS HERTEL  
"Ave Maria" (Schubert)  
"Carmen" (Bizet)  
"Valse Nocturne"  
"On Wings of Song"  
"The Capriccio"  
"A Little Serenade"  
"Valse Caprice"  
"The Capriccio"  
"The Capriccio"
- 11.40. Close down.

## SATURDAY, Dec. 5th.

10. Time Signal from Greenwich  
4.0.—Time Signal from Greenwich  
That Described Treasure the  
by Marion Cran-  
field
- 4.15. Concert: The "2.00" Ode  
and Patricia Ford (Soprano)  
Edwin Coles (Baritone)
- 5.15. CHILDREN'S CORNER  
Music by the Octet, "Trips to  
the Moon"  
Children's News  
Shirley Fernan's Lyrical Dance  
Band
- 7.00.—TIME SIGNAL FROM BIG BEN  
WEATHER FORECAST and 1st  
GENERAL NEWS BULLETIN  
Sir CURTIS LAMPERT, N. Bart.,  
"Jewish Worship in Central  
West Africa"  
7.25. M. C. A. ATKINSON  
7.40. Talk by the Radio Society of  
Great Britain
- 8.00. A CATHY ROUND  
DONALD CALTHROP.
- 10.00. TIME SIGNAL FROM  
GREENWICH  
Mr. HENRY J. H. AND  
Amateur Football.  
Local News
- 11.30. THE SAVOY CAPTAINS  
THE SAVOY HAVANA BAND  
THE SAVOY TANGO BAND  
Relayed from the Savoy Hotel,  
London
- 12.00.—Close down.

## LONDON NEWS.

Over the air on Christmas  
A Talk On Joseph Conrad.  
Joseph Conrad was born in the  
vicinity of Poland, and his early an-  
ticipation was to follow the sailing of the  
in the service of England, an  
ambition which he achieved. For  
many years he was a master in the  
Royal Merchant Service. To this  
experience, no doubt, he owed the  
intimate knowledge of the sea and  
all its ways which comes out so clearly  
not only in the themes of his stories,  
but in the very rhythm of his prose.  
His Englishmen have equalled the  
sheer mastery of the subtlety and  
shades of the English language achieved  
by their Pole. Mr. H. M. Tomlinson,  
himself a widely travelled man of  
letters and a personal friend of Con-  
rad's, will tell us something of the  
great writer and his work on Decem-  
ber 4th, which is the anniversary of Con-  
rad's birth.

"Strange Reminiscences."  
The most curious incident to modern  
times is the discovery of the  
by the distinct resemblance of certain  
and significant episodes to tunes of  
a earlier day. This phenomenon is, of  
course, frequent and obvious, as in the  
case of the music of old times.  
December 4th, conducted by Mr.  
Percy Pitt, a number of these re-  
miniscences will be shown to listeners.  
For instance, in the good to  
"Valse Nocturne," there is a distinct  
likeness to one of the Beethoven  
symphonies. Listeners will have several  
other reminiscences of this nature  
to look for.

"The Roosters."  
Wednesday, December 4th, is the  
anniversary of the day when Jerusalem  
fell into the hands of Ahab's troops.  
The Roosters Concert Party, who  
were with the B.F. in Palestine,  
and after the occupation of Jerusalem,  
the city for the benefit of our troops  
will give a short programme just  
before they gave it in Jerusalem eight years  
ago, and after this, listeners will  
meet Sergeant Harcombe, of the 10th  
London Regiment, to whom the keys  
of Jerusalem were actually handed over  
when the capitulation was made, and  
who will tell the story in his own words.  
At 8.40 p.m., a Jewish programme  
including Jewish and Yiddish folk  
songs and instrumental music based  
thereon, will be given by Jewish artists.  
At 9.30 p.m., a serious programme of  
Jewish religious music will be sung by  
a Jewish choir. This is a fine body of  
singers and the programme provides  
an opportunity which many listeners  
have never before had of hearing how  
a great deal of choral  
music is rarely heard outside the Syna-

The Only World Programme Paper.

See the  
**RADIO  
SUPPLEMENT**  
For Dominion and  
Foreign Programmes.  
Every Friday 2d.

## High-Power Programmes.

The station S.O. printed in italics is  
the station S.O. printed in italics is  
from the station mentioned.

## DAVENTRY.

5XX. 1,500 M.

SUNDAY, November 29th.

10.30 a.m. Time Signal from Greenwich  
and Weather Forecast  
11.30. Programme S.B. from  
London

MONDAY, November 30th.

10.30 a.m. Time Signal and Weather  
Forecast  
11.0.—The Radio Quartet and Rose  
Ayrton (Mezzo-Soprano), Stephen  
Warwick (Piano), Don Hayden  
(Violin), William Beer  
(Cello), and J. S. S. from  
London  
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TUESDAY, December 1st

10.30 a.m. Time Signal and Weather  
Forecast  
11.0.—The Radio Quartet, Celia  
Ayrton (Mezzo-Soprano), Stephen  
Warwick (Piano), Don Hayden  
(Violin), William Beer  
(Cello), and J. S. S. from  
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WEDNESDAY, December 2nd.

10.30 a.m. Time Signal and Weather  
Forecast  
11.0.—The Radio Quartet, Celia  
Ayrton (Mezzo-Soprano), Stephen  
Warwick (Piano), Don Hayden  
(Violin), William Beer  
(Cello), and J. S. S. from  
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THURSDAY, December 3rd

10.30 a.m. Time Signal and Weather  
Forecast  
11.0.—The Radio Quartet, Celia  
Ayrton (Mezzo-Soprano), Stephen  
Warwick (Piano), Don Hayden  
(Violin), William Beer  
(Cello), and J. S. S. from  
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11.10.50. Programme S.B. from  
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11.10.51. Programme S.B. from  
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11.10.81. Programme S.B. from  
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11.10.91. Programme S.B. from  
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11.10.92. Programme S.B. from  
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11.10.93. Programme S.B. from  
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11.10.94. Programme S.B. from  
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11.10.95. Programme S.B. from  
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11.10.96. Programme S.B. from  
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11.10.97. Programme S.B. from  
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11.10.98. Programme S.B. from  
London  
11.10.99. Programme S.B. from  
London  
11.10.100. Programme S.B. from  
London

FRIDAY, December 4th.

10.30 a.m. Time Signal and Weather  
Forecast  
11.0.—The Radio Quartet and Rispah  
Goodacre (Contralto), Omond  
D. V. (Tenor). The Leo Sisters  
(Harp and Piano).

11.10.1. Programme S.B. from  
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11.10.2. Programme S.B. from  
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11.10.3. Programme S.B. from  
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11.10.4. Programme S.B. from  
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11.10.5. Programme S.B. from  
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11.10.6. Programme S.B. from  
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11.10.7. Programme S.B. from  
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11.10.8. Programme S.B. from  
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11.10.9. Programme S.B. from  
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11.10.10. Programme S.B. from  
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11.10.11. Programme S.B. from  
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11.10.12. Programme S.B. from  
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11.10.13. Programme S.B. from  
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11.10.48. Programme S.B. from  
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11.10.51. Programme S.B. from  
London  
11.10.52. Programme S.B. from











6BM  
386 M.

# BOURNEMOUTH PROGRAMMES.

Week Beginning  
November 29th

The letters B.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 445.

## SUNDAY, Nov. 29th.

11.30-12.0. Organ from the Church. Organist Arthur M. ...

2ND HAMPSHIRE REGIMENT ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

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8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

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7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

IN H. S. O. LAND

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THE WIRELESS MINSTRELS.

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6.30. -Farmers' Talk. "Stall For

ing for Beef" by Mr. G. M.

7.0. Programme S.B. from

7.30 The HALLIE ORCHESTRA

8.15-12.0. Programme S.B. from

don

FRIDAY, Dec. 4th.

11.30-12.0. Organ from the Church. Organist Arthur M.

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...

11.30-12.0. ...

12.30-1.0. ...

1.30-2.0. ...

2.30-3.0. ...

3.30-4.0. ...

4.30-5.0. ...

5.30-6.0. ...

6.30-7.0. ...

7.30-8.0. ...

8.30-9.0. ...

9.30-10.0. ...

10.30-11.0. ...























5NO  
404 M.

# NEWCASTLE PROGRAMMES.

Week Beginning  
November 28th.

The letters E.B. printed in italics in this programme signify "Simultaneous Broadcast" from the station mentioned.

The High-Power (Davenport) Programme will be found on page 445.

## SUNDAY, Nov. 29th.

- 7.30 Evansong
- 8.30 THE NEWCASTLE STATION ORCHESTRA
- 9.30 "The Land of Heart's Desire" (Maurice Bland)
- 10.30 THE NEWCASTLE STATION ORCHESTRA
- 11.00 Close down.

## MONDAY, Nov. 30th.

- 7.30 The Station Orchestra
- 8.30 The Station Orchestra
- 9.30 The Station Orchestra
- 10.30 The Station Orchestra
- 11.00 Close down.

## The Coaching Days

- SCENES FROM LOCKYNS
- THE VETERAN VARIETY
- ARTHUR ROBERTS
- Local Feature
- On a Holiday Home
- Local and Variations of A Man
- 11.00—Close down.

## TUESDAY, Dec. 1st.

- 11.30 12.30—Marjorie Foster (Spoken)
- 1.30 2.30—The Station Orchestra
- 3.30 4.30—The Station Orchestra
- 5.30 6.30—The Station Orchestra
- 7.30 8.30—The Station Orchestra
- 9.30 10.30—The Station Orchestra
- 11.00 Close down.

## WEDNESDAY, Dec. 2nd.

- 8.30—Transmission to S. B. Williams, B.N.
- 9.30 10.30—The Station Orchestra
- 11.00 Close down.

## 5.20 THE REPERTORY COMPANY

- "Colombine"
- A Fantasy by Ronald Draxell
- KENDREW MILSON
- FRED PATTISON
- THE WALLSEND MALE VOICE QUARTET
- Local News
- THE FOUR KINGS (American Male Quartet)
- 11.00 Close down.

## THURSDAY, Dec. 3rd.

- 11.30 12.30—The Station Orchestra
- 1.30 2.30—The Station Orchestra
- 3.30 4.30—The Station Orchestra
- 5.30 6.30—The Station Orchestra
- 7.30 8.30—The Station Orchestra
- 9.30 10.30—The Station Orchestra
- 11.00 Close down.

- NEWS
- THE COUNTESS OF TAN
- THE HALLS ORCHESTRA
- A Border Foray
- ROY HENDERSON
- THE STATION ORCHESTRA
- Lang Syne on the Border
- CHERRY CHAM

- Northumbria Two Hundred Years Ago
- Stranger
- The scene of this tale is set in Northumbria
- Once is left alone in a house during the absence of her Master
- It is known that there is some very valuable plate in the house, and therefore Alice has to be careful not to let strangers in
- One winter night a stranger came to the house, and finding that the night was so dark he asked if he could stay there
- Alice was very nervous of what might happen
- Richard, the butler, came and about the plan
- They put two and two together and decided that this was a planned attack upon the house
- They make preparations to withstand it
- The play ends when the faithful three with

(Continued on the next page.)











# GLASGOW PROGRAMMES.

(Continued from the previous page.)

3. Mr. D. L. V. GOWLES.  
From the choir.  
and Novel.  
When I leave this S.H. from  
London.  
4. Mr. D. L. V. GOWLES. Song  
on the Screen. S.H. from  
London.

## Variety Night.

1. ALADAN SAH. Song.  
HELENA MILLAIS.

2. HERBERT THORPE (Tenor).  
HERBERT THORPE.  
Song. On Wrecked Bridge.

3. LENA MILLAIS.  
Song. On Wrecked Bridge.

4. W. B. ROSS.  
Song. On Wrecked Bridge.  
5. HERBERT THORPE.  
Song. On Wrecked Bridge.

6. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

7. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

8. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

9. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

10. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

11. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

12. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

13. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

14. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

15. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

16. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

17. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

18. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

19. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

20. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

21. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

22. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

23. "The Flower of Fame".  
D. C. Thompson.  
Song. On Wrecked Bridge.

Entertainment.  
SCOTT, L. and W. H. DUN  
The Station Orchestra.  
D. H. L. GOWLES.  
THE ORCHESTRA.  
Song. On Wrecked Bridge.

8.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

9.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

10.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

11.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

12.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

13.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

14.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

15.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

16.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

17.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

18.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

19.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

20.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

21.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

22.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

23.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

24.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

25.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

26.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

27.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

28.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

29.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

30.15. SCOTT, L. and W. H. DUN  
Song. On Wrecked Bridge.

# Edinburgh Programmes. 328 M

Week Beginning Sunday, November 29th.

SUNDAY November 29th.  
8.0. P. M. S. H. from London.

8.15. S. H. from London.  
Address by the Rev. CANON.

8.30. S. H. from London.  
Address by the Rev. CANON.

8.45. S. H. from London.  
Address by the Rev. CANON.

8.55. S. H. from London.  
Address by the Rev. CANON.

9.10. S. H. from London.  
Address by the Rev. CANON.

9.20. S. H. from London.  
Address by the Rev. CANON.

9.30. S. H. from London.  
Address by the Rev. CANON.

9.40. S. H. from London.  
Address by the Rev. CANON.

9.50. S. H. from London.  
Address by the Rev. CANON.

10.00. S. H. from London.  
Address by the Rev. CANON.

10.10. S. H. from London.  
Address by the Rev. CANON.

10.20. S. H. from London.  
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10.40. S. H. from London.  
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10.50. S. H. from London.  
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11.00. S. H. from London.  
Address by the Rev. CANON.

11.10. S. H. from London.  
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11.20. S. H. from London.  
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11.30. S. H. from London.  
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11.40. S. H. from London.  
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11.50. S. H. from London.  
Address by the Rev. CANON.

12.00. S. H. from London.  
Address by the Rev. CANON.

12.10. S. H. from London.  
Address by the Rev. CANON.

12.20. S. H. from London.  
Address by the Rev. CANON.

Concert.  
The Edinburgh Children's Shelter.

The Edinburgh Children's Shelter.  
The Edinburgh Children's Shelter.

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The Edinburgh Children's Shelter.

## GLASGOW NEWS.

THE outstanding event of the week is the concert given by the Glasgow Station Orchestra.

The concert, which is in aid of the Local Provost's Unemployment Fund and the Glasgow Union Benevolent Fund, will be given by the Glasgow Station Orchestra.

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The concert, which is in aid of the Local Provost's Unemployment Fund and the Glasgow Union Benevolent Fund, will be given by the Glasgow Station Orchestra.

## SATURDAY, Dec. 5th.

4.0. The Wireless Quartet. James W. Morton. Baritone.

5.0. The Wireless Quartet. James W. Morton. Baritone.

6.0. The Wireless Quartet. James W. Morton. Baritone.

7.0. The Wireless Quartet. James W. Morton. Baritone.

8.0. The Wireless Quartet. James W. Morton. Baritone.

9.0. The Wireless Quartet. James W. Morton. Baritone.

10.0. The Wireless Quartet. James W. Morton. Baritone.

11.0. The Wireless Quartet. James W. Morton. Baritone.



2BE  
440 M.

# BELFAST PROGRAMMES.

Week Beginning  
November 29th.

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the Station mentioned.

## SUNDAY, Nov. 29th.

10.0.—PUCINI MEMORIAL PROGRAMME. *S.B. from London.*

11.0.—Services with Address by the Rt. Hon. The Bishop of SALISBURY. *S.B. from London.*

## MONDAY, Nov. 30th.

10.0.—Miss Florence Irwin: "The Xmas Plum Cake, and How to Cook It By Steam-Ing."

11.0.—The Belfast Radio Quartet.

12.0.—CHILDREN'S CORNER.

1.0.—G.I.B. Children's Letters.

2.0.—FATHER FORECAST and NEWS. *S.B. from London.*

3.0.—"Opportunities Overseas: New Zealand Agricultural Poles." *S.B. from London.*

4.0.—Musical Interlude. *S.B. from London.*

5.0.—ST ANDREW'S DAY. *S.B. from London.*

6.0.—SCOTTISH PROGRAMME. *S.B. from London.*

7.0.—THE STATION ORCHESTRA.

8.0.—JIMMY CAMPBELL and REG CONNELLY.

9.0.—"Oh, Darling, Do Say Yes."

10.0.—"Newton, Campbell and Connelly."

11.0.—"I've Got a Real Daddy Now."

12.0.—"Just Like a Baby."

1.0.—"The Bachelor Man."

2.0.—"The Bachelor Man."

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## TUESDAY, Dec. 1st.

11.30-12.30.—Gramophone Records.

1.0.—Poetry Recital by Phyllis Wood.

2.0.—The Station Orchestra. Jimmy Campbell and Reg. Connolly.

3.0.—"The Bachelor Man."

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## WEDNESDAY, Dec. 2nd.

11.30-12.30.—Gramophone Records.

1.0.—Poetry Recital by Phyllis Wood.

2.0.—The Station Orchestra. Jimmy Campbell and Reg. Connolly.

3.0.—"The Bachelor Man."

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## THURSDAY, Dec. 3rd.

11.30-12.30.—Gramophone Records.

1.0.—Poetry Recital by Phyllis Wood.

2.0.—The Station Orchestra. Jimmy Campbell and Reg. Connolly.

3.0.—"The Bachelor Man."

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## THE STATION ORCHESTRA.

THE LONDON RADIO REPERTORY PLAYERS.

GEORGE STOCKWIN and FRED BECK.

Entertainers.

THE ORCHESTRA.

Includes from "Long Sh" Suite.

No. 6. "Bach Herrard Williams."

1. "Giant Fugue."

2. "F. Williams and Ir. old Fugue."

3. "Giant Fugue."

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2BD  
495 M.

# ABERDEEN PROGRAMMES.

Week Beginning  
November 21

Tel. 4444. S.B. printed in italics in these programmes by a simultaneous broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 445

## SUNDAY, Nov. 29th.

Special Instrumental Afternoon.

MAIDENHEAD

Pianoforte.

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## MONDAY, Nov. 30th.

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## 61.8

## Liverpool Programmes.

315 M.

Week Beginning Sunday, November 29th.

9. R. C. WILSON, *UNIVERSITY OF CALIFORNIA, BERKELEY*

( Minerva ) . . . }  
Jewel Song ( Forest ) } urgent  
Wax Soup ( River ) }  
and other }  
# 30. JULIE R. MARS W.B. Agate

# 45. W.S. PERRY DAVIS.  
"The White House Ma Sees Her  
Heart Lying in The Persian  
Garden." I saw Lehmans  
"The Little Angel"  
"The Wood Nymph" Frank  
"The Yellow Nightingale" Lehmans  
10.0 13 th.—Programme S.D. f om Lon-  
don.

SUNDAY November 29th

3.15. A Sample Message  
 relayed from  
 S. [redacted] E.  
 Address by  
 H. H. H. EVERETT  
 (British Bishop in South America).  
 Oct. 10 35. Programme S.B. from  
 London.  
**MONDAY, November 30th.**  
 1.0 12.0. Monday Concert of Cam-  
 phire Records  
 1.0 - Harold Beech, 1st Violoncello.

**8.6. An Hour of Well-Known Classics.**  
We wonder if our listeners can trace the first record under  
The title will be announced at the "word hour of day".

**9.0. "A Tale of Old Days."**  
A Continuation of Soz., Gospels, and  
Churches.  
The Poems by Alfred Soz.  
The Music by S. C. Loderidge Taylor.  
XOXO (S. C. Loderidge Taylor)  
ANNAL CAL Y d mra  
**LIONARD BOWLING** (Tempe  
ELTON. S. D. CHURCH)

TUESDAY, December 1st.

The whole programme on Sunday afternoon is to be conducted by members of the Winton Orchestra. Tickets and seats are to be supplied by Mr. J. H. Shaw and Mr. Humble, Part Chair respectively, both of whom have been very successful in the past.

The first solo will be Mr. Walcott Harrison, who joins the orchestra at the name (and as Mr. Shaw, and who will be wearing two hats at 12 o'clock.

John Orchard, Miss Marie Richardson who is the Soprano soloist and who is playing a Beethoven Sonata we know as a pianist in Aberdeen. She has been a member of the Scotland Staff since it started.

of Scotland. The has been previously chosen as St. Andrew's Day because of the story which relates that this Saint was martyred by crucifixion on November 30<sup>th</sup>, 65, at Patras, in Aegina. The same St. is supposed to be connected with the order of the Thistle (Scotland). It is stated that

ing a victory over his foes, the Northern Britons, and that the next day St. Andrew's Cross appeared in the and the Northern Britons were defeated. On this day also the Kings of Scotland and Antiquaries is kept

## WEDNESDAY, December 2nd

11.15-12.15. Midday Concert.  
2.0.—Fraser, McIntosh Consort, from  
Lives in Lime Hall.  
**THE LIVES IN LIME HALL**  
**MUSIC PLAYS**  
Lady Logan — First Violin  
B. Sweeney — Violoncello  
W. Roberts — Soprano Voice  
J. A. — Tenor  
May McLeod — Mezzo-Soprano  
Frederick Green — Accompanist  
2.0.—Afternoon Tunes.  
4.—Garrison and his Orchestra from  
the Festival Cinema.  
5.—**CHILDREN'S CORNER**  
— "Playbox"—Songs  
from "David Copper-  
field."  
8.0.—Programme S.D. from London.  
7.35. Station Director's Talk.  
Royal Horticultural Gardens.  
8.0-11.0. Programme S.D. from  
London.

**SATURDAY, December 5th.**  
 4.0.—Harold Gier and his Orchestra  
 from the  
 5.0.—African  
 Bunkie  
 Wern  
 6.0.—12.0. Programme S.B. from  
 Lucie

## LIVERPOOL NEWS.

**M**R. A. K. HOLLAND, the la-  
 most master of the art, will  
 give a series of talks on Musical Taste at  
 Tuesday evening December 1st,  
 his subject will be  
 Friday, Dec 1st

THURSDAY, December 3rd.

4.15. Assisted and his Orchestra. from  
the Sea & Cinema  
CHILTERN & COOPER  
Colonel Meley  
V.D., J.P.  
7.0-11.0. Programme S.D. from  
London.

from a certain point of view. What is the point of view? We hope we can answer that after listening to this hour of classics and let us hope

FRIDAY, December 4th

4.10.—Afternoon Topics Mr Hannan  
Charles and Madam Hanoué  
4.15.—The Klinton Planets Quarte  
and Calaisa Thore (80—)

"A Tale of Old  
 lovely poem by Al  
 orchestra. It  
 about 1











*"Made  
Specially  
to Stay  
Put"*



That is the great difference between the Climax Popular Crystal Set and the ordinary crystal set. IT DOES STAY PUT. I have proved the excellence of the Climax Popular Crystal Set for myself and evening after evening have listened in for hours without the slightest interruption, and now I'M TELLING YOU SO THAT YOU CAN GET A CLIMAX POPULAR CRYSTAL SET FOR YOURSELF. You see it all hinges on the special catwhisker The Climax Auto-micrometer Catwhisker. (Prov. Pat. No. 21001/25.)

When in difficulty to obtain a steady tone, the Climax Auto-micrometer Catwhisker is the only one that will give you a steady tone.

There is an independent pressure maintained between the catwhisker contact and the crystal surface which ensures complete stability when set.

**CLIMAX POPULAR CRYSTAL SET**  
Comprising a Detector, the Auto-micrometer Catwhisker and Climax Superb Crystal. Wave length range 300-300 metres.  
**PRICE 12/3.**

**MAKE SURE IT'S CLIMAX**

UNDOUBTEDLY THE BEST FRAME AERIAL, AND IT FOLDS.



**"MAKE SURE IT'S CLIMAX"**

If you have difficulty in obtaining genuine CLIMAX products and are asked to accept price or imitations, kindly send your order direct to us, enclosing P.O. or cheque to the correct amount when immediate attention will be given to your instructions.

**CLIMAX RADIO ELECTRIC, LTD.,** Head Office and Works  
QUILL WORKS, PUTNEY LONDON S.W. 15  
All communications to the above address.

**CLIMAX  
RADIO**

**CLIMAX AERIAL EARTH EQUIPMENT.**

THE CLIMAX RADIO EARTH

Price 5/-

Price 18/-

The Climax Insulated Shock Absorber Set—for aerial insulation de luxe.

The pair of Climax Insulated Shock Absorbers for aerial insulation de luxe. Each Climax Insulated Shock Absorber is made of the finest materials and is of a design that is both simple and efficient. It is of a design that is both simple and efficient. It is of a design that is both simple and efficient.

Each Climax Insulated Shock Absorber is made of the finest materials and is of a design that is both simple and efficient. It is of a design that is both simple and efficient. It is of a design that is both simple and efficient.

**CLIMAX INSULATED SHOCK ABSORBER SET**  
Comprising four Climax Insulated Shock Absorbers and two Climax Shock Absorber Springs.

Price One Climax Insulated Shock Absorber Set comprising four Climax Insulated Shock Absorbers and two Climax Shock Absorber Springs. Price 3/- per box.



**THE CLIMAX  
LIGHTNING ARRESTER.**

top mounted



**MAKE SURE IT'S CLIMAX**



# Extensive Experimenting Emphasises Ediswan Worth!

The greater your adventures in Wireless, the greater will be your appreciation of Ediswan Valves—the clearer will each experiment demonstrate that Ediswan Valves are unexcelled by any other make in the world.

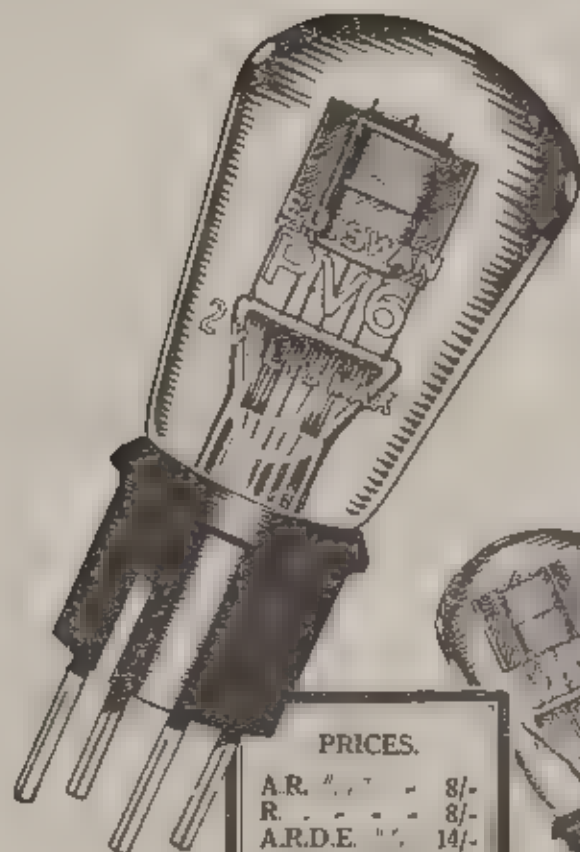
The best results will obviously be obtained by Ediswan co-operation. There is an Ediswan Valve for every specific purpose.

The Valves to Use.

| Receiving. | Accumulator or<br>battery Volts. | Power |
|------------|----------------------------------|-------|
| A.R.       | 4                                | P.V.5 |
| A.R.D.E.   | 2                                | P.V.6 |
| A.R.06     | 3                                | 1 & 8 |

And as time goes on you will be all the more astonished at the long life of these Valves and of their unusual economy

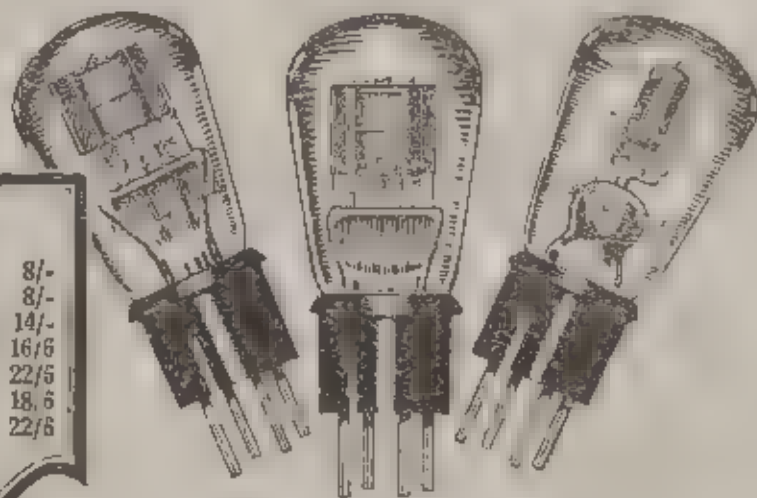
For the best results use Ediswan H.T. and L.T. Accumulators with Ediswan Valves



PRICES.

|            |      |
|------------|------|
| A.R.       | 8/-  |
| R.         | 8/-  |
| A.R.D.E.   | 14/- |
| A.R.06     | 16/6 |
| P.V.5.D.E. | 22/6 |
| P.V.6.D.E. | 18/6 |
| P.V.8.D.E. | 22/6 |

Ask Your  
Wireless  
Dealer for



## EDISWAN VALVES

Will Improve  
ANY Set

THE EDISON SWAN ELECTRIC CO., LTD., 123-125, Queen Victoria Street, London, E.C.4





Sir LANDON RONALD  
prefers the COSMOS VALVE SET  
*for use in his own home*

*These are his very words:* "I use your Cosmos Universal Valve Set in my own home simply because I find that its tonal reproduction is purer and more musical than any other similar set I have come across."

Wireless reproduction must indeed be supremely good to satisfy the Conductor of the Royal Albert Hall Orchestra and the Principal of the Guildhall School of Music.

The Cosmos Three-Valve set is of convenient size and shape, being mounted on a circular base. It is simple enough for the novice and yet provides interest for the expert. There are no transformers and the resistance capacity coupling employed amplifies all sounds equally. Great delicacy of tuning is possible, both the main and reaction tuning control permitting of the finest adjustment.

Price, without accessories but including royalties - - - £8.5.0

The Cosmos Five-Valve Sets give perfect reproduction both of music and speech. They are highly sensitive and selective and very simple to operate. All types of Valves and either accumulators or dry batteries can be used without alteration.

Sir Landon Ronald's set is a standard Cosmos Five-Valve Set such as you yourself may obtain from any Wireless Dealer.

Price, without accessories but including royalties from - - £22.5.0

**Cosmos**  
RADIO VALVE SETS

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Proprietors: Metropolitan-Vickers Electricals Ltd.



# Announcing the New—



## Super Capacity DRY BATTERIES High and Low Tension



Fig. 1  
Small  
Battery

FOR a considerable period we have carried out extensive research and experiment to produce a Dry Battery with greater capacity than hitherto made. We have now much pleasure in announcing that we have produced a high grade battery capable of withstanding really heavy continuous discharge and giving 3 to 4 times the life of the usual type now being sold. They are made with special large capacity cells the construction of which is based on secret formulae, while minute care has been taken to ensure perfect insulation, a very important feature. Supplies are actually available and the prices are exceedingly reasonable. The following extract is from our List which will be sent on application.

| Type   | Voltage | No. of Cells | Without Tappings | With Tappings |
|--------|---------|--------------|------------------|---------------|
| H.G. 2 | 30      | 20           | 9/9              | 10/-          |
| H.G. 3 | 45      | 30           | 14/8             | 15/-          |
| H.G. 4 | 60      | 40           | 19/-             | 19/8          |
| H.G. 5 | 90      | 60           | 28/6             | 29/6          |
| H.G. 6 | 105     | 70           | 33/6             | 34/6          |
| G.B. 2 | 45      | 5            | Price 1/6 each   |               |



Fig. 2

## ROTAX HIGH GRADE LOW TENSION ACCUMULATORS

PERFECT radio reception is more dependent upon the efficient performance of the low tension Accumulator than is fully realised. This is the outstanding feature of Rotax Accumulators. While our high reputation as battery makers is your guarantee in itself for dependability, it is in actual use that their sterling qualities are fully appreciated.

A wide range of sizes and capacities is available. They are constructed in best quality ebonite cases, and marketed at reasonable prices. The prices opposite are extracted from our list, which will be sent to you on application.

| Cat. No. | Volts | Capacity (Amp. Hrs.) | Capacity (Amp. Hrs.) | Price | Price |
|----------|-------|----------------------|----------------------|-------|-------|
| E.W. 140 | 6     | 4                    | 3                    | 35/-  | 6/6   |
| E.W. 143 | 2     | 8                    | 4                    | 15/3  | 5/9   |
| E.W. 146 | 4     | 8                    | 4                    | 30/-  | 6/6   |
| E.W. 149 | 6     | 8                    | 4                    | 43/9  | 7/-   |

Rotax Ebonite Accumulators eliminate the risk of FIRE associated with celluloid.

THE ROTAX HIGH TENSION ACCUMULATORS in glass cases are offered for users of large sets to whom initial cost is not a material consideration. Prices and particulars on application.



Fig. 3

### ROTAX BROADCAST RECEIVING EQUIPMENT

Our Special Wireless Broadcast Receiving Equipment Catalogue, describing our recent 2 and 3 Valve Receivers, will be published at an early date.

May we send you a copy when ready?

ROTAX (MOTOR ACCESSORIES) LTD., WILLESDEN JUNCTION, LONDON, N.W.10

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4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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## Gamble, if you will, but . . .

WHEN ALL KNOW the motorist who asks the garage for five gallons of petrol—and the photographer who says "Give me a spool of film"—and the golfer who demands "Half-a-dozen golf balls, please." Such happy-go-lucky buying is bound to have unfortunate results. The first finds his engine losing power on hills. The second detects an irritating inconsistency in his picture-making records. While the third discovers, to his chagrin, that he has lost his usual form.

Now had these three exercised a considered judgment in making their purchases all would have been well. It is just the same in Radio. Don't go into a shop and say, "I want a Dull Emitter Valve," and expect to obtain the most suitable one for your Set. Exercise some discrimination. Ask your friends which they find most satisfactory for long life, economy of operation and sensitiveness. You'll probably find that the majority favour the Wuncell—the Cossor Dull Emitter.

Its extraordinary popularity is due to its unique filament and its original design. While most Dull Emitters use a thoriated filament, the Cossor Wuncell makes use of one embodying entirely new principles. It is a filament built up *layer upon layer* until its diameter approximates that used in a standard bright emitter. But in addition to stoutness the Wuncell filament possesses one other special feature. Its intense emission is such that it can function at the exceptionally low temperature of 800° C. So low in fact is its working temperature that the glow in daylight is practically invisible. At such a low temperature the Wuncell filament suffers no harm from the stretching and contracting inevitable when electric current is switched on and off. In other words, the Wuncell filament is one of the greatest contributions made by Science in the unceasing search for an "everlasting" valve.



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For use in all sets for 100-1500 cycles.  
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### The Cossor Loud Speaker Valve W3

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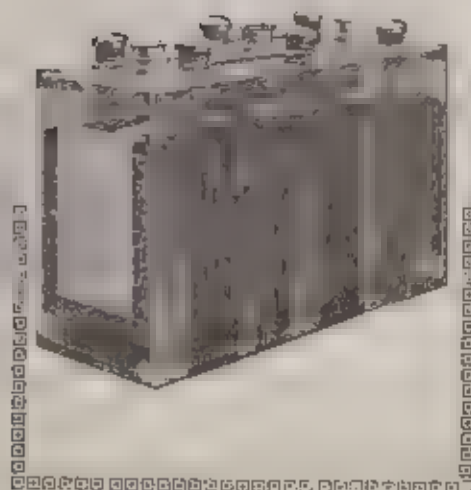
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In Celluloid Boxes



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## The Long-Life Battery FOR MULTI-VALVE SETS

The user of a super-heterodyne or other modern set needs a low-tension battery of a type which avoids very frequent re-charging and which will last for long intervals when the set will not be in use.

A low-tension battery is one which operates at a voltage of 1.5 to 2.0 volts per cell. This is the type of battery which is most suitable for use in multi-valve sets.

| TYPE    | Capacity |       | Weight |       | Dimensions |        | Voltage |        | Battery only |        | Battery in Case |        |
|---------|----------|-------|--------|-------|------------|--------|---------|--------|--------------|--------|-----------------|--------|
|         | Actual   | Rated | Net    | Gross | Length     | Width  | Height  | Volts  | Cells        | Weight | Weight          | Volume |
| 2 VOLTS | 1-CX 4   | 60    | 120    | 5     | 5          | 2 1/2  | 7 1/2   | 8 1/2  | 11           | 1      | 3               | 0      |
|         | 1-CX 5   | 75    | 150    | 6     | 6          | 3 1/2  | 8 1/2   | 9 1/2  | 13           | 1      | 6               | 3      |
|         | 1-CX 6   | 90    | 180    | 7     | 7          | 4 1/2  | 9 1/2   | 10 1/2 | 15           | 1      | 8               | 6      |
|         | 1-CX 7   | 105   | 210    | 8     | 8          | 5 1/2  | 10 1/2  | 11 1/2 | 17           | 1      | 13              | 0      |
|         | 1-CX 8   | 120   | 240    | 9     | 9          | 6 1/2  | 11 1/2  | 12 1/2 | 19           | 1      | 16              | 8      |
| 4 VOLTS | 2-CX 4-1 | 60    | 120    | 5     | 5          | 5 1/2  | 7 1/2   | 8 1/2  | 22           | 2      | 5               | 8      |
|         | 2-CX 5-1 | 75    | 150    | 6     | 6          | 6 1/2  | 8 1/2   | 9 1/2  | 26           | 2      | 12              | 6      |
|         | 2-CX 6-1 | 90    | 180    | 7     | 7          | 7 1/2  | 9 1/2   | 10 1/2 | 30           | 2      | 19              | 3      |
|         | 2-CX 7-1 | 105   | 210    | 8     | 8          | 8 1/2  | 10 1/2  | 11 1/2 | 34           | 3      | 26              | 0      |
|         | 2-CX 8-1 | 120   | 240    | 9     | 9          | 9 1/2  | 11 1/2  | 12 1/2 | 38           | 3      | 33              | 0      |
| 6 VOLTS | 3-CX 4-1 | 60    | 120    | 5     | 5          | 8 1/2  | 7 1/2   | 8 1/2  | 33           | 3      | 8               | 8      |
|         | 3-CX 5-1 | 75    | 150    | 6     | 6          | 9 1/2  | 8 1/2   | 9 1/2  | 39           | 3      | 18              | 8      |
|         | 3-CX 6-1 | 90    | 180    | 7     | 7          | 10 1/2 | 9 1/2   | 10 1/2 | 45           | 4      | 29              | 0      |
|         | 3-CX 7-1 | 105   | 210    | 8     | 8          | 11 1/2 | 10 1/2  | 11 1/2 | 51           | 4      | 39              | 0      |
|         | 3-CX 8-2 | 120   | 240    | 9     | 9          | 12 1/2 | 11 1/2  | 12 1/2 | 57           | 5      | 50              | 0      |

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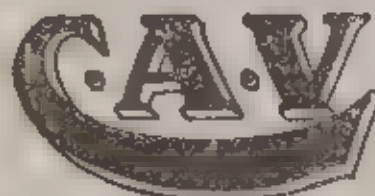
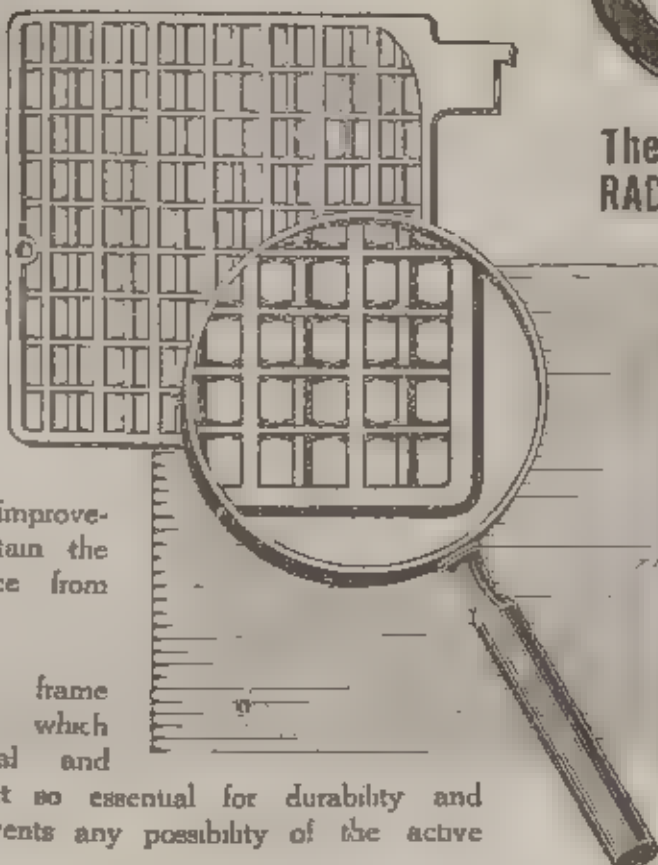
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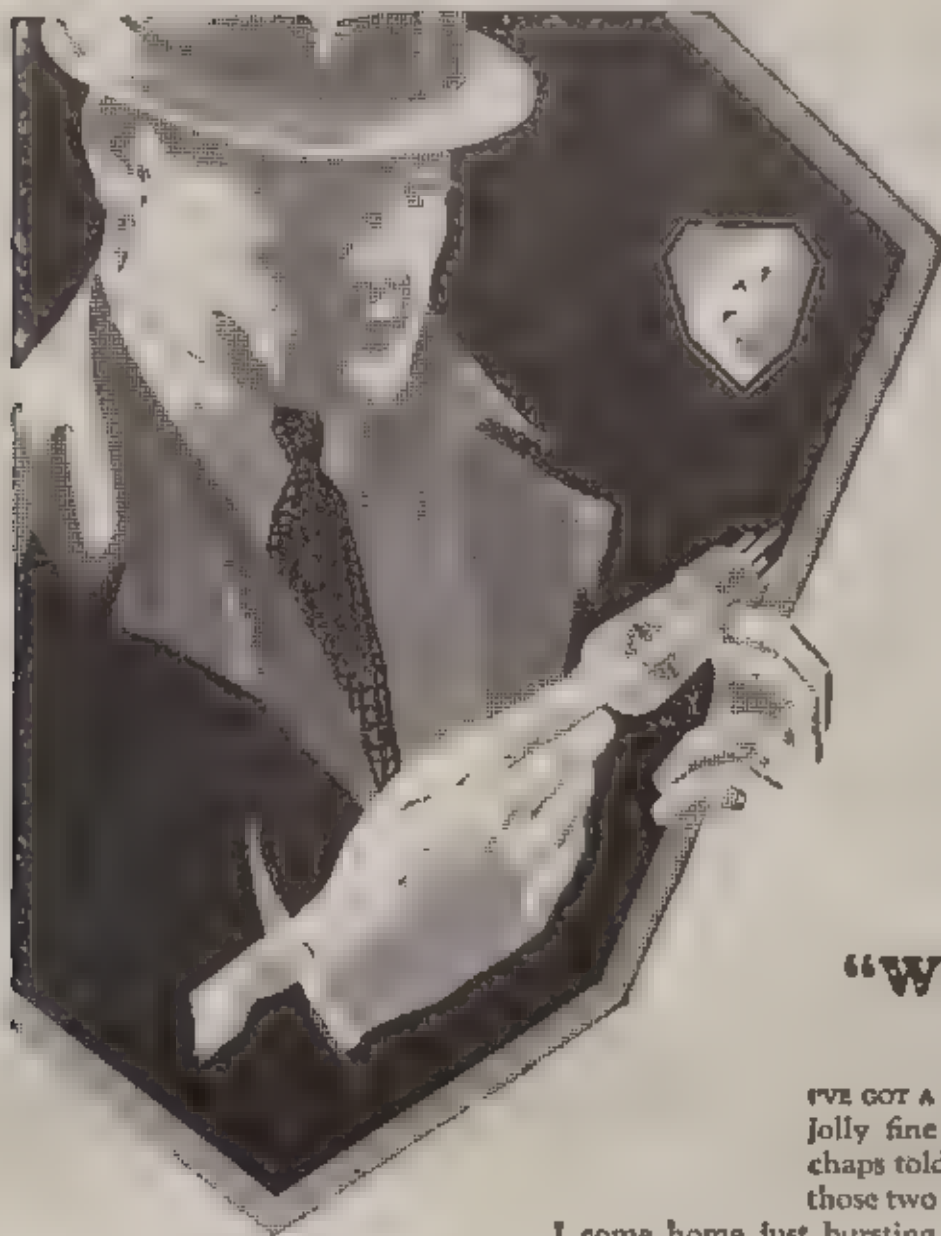
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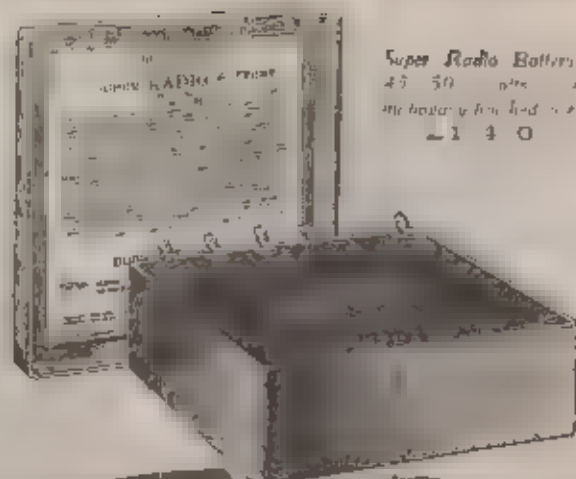
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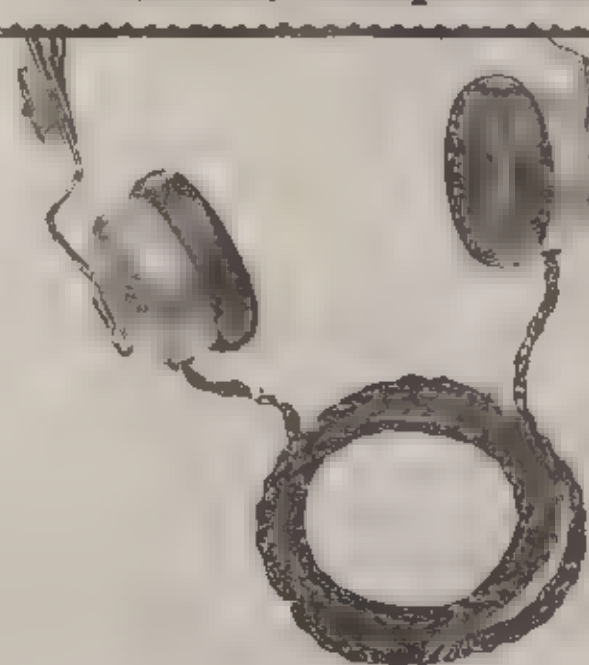
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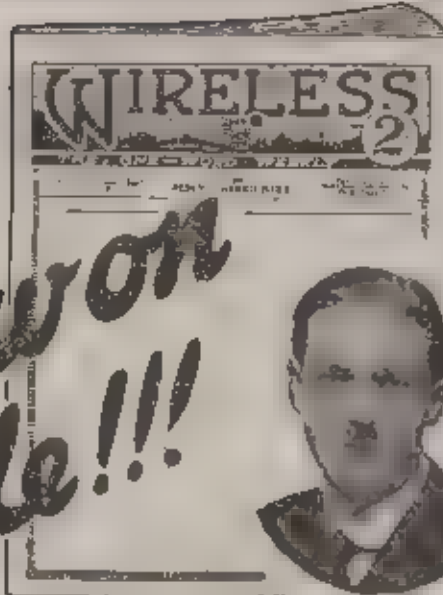
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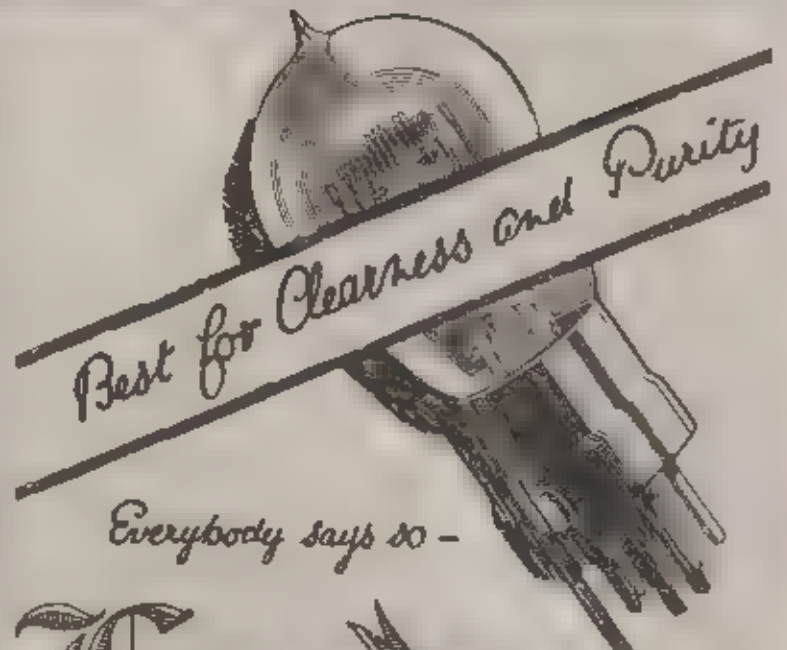
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of materials and workmanship,  
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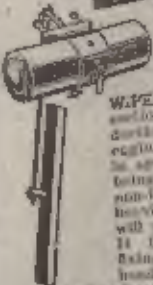
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| ROS   | 4v. | Capacity 14 amp. hrs. | 27/6 |
| RP7/2 | 2v. | Capacity 20 amp. hrs. | 22/6 |



*Actual Capacities shown are at 10 hours discharge rate.*

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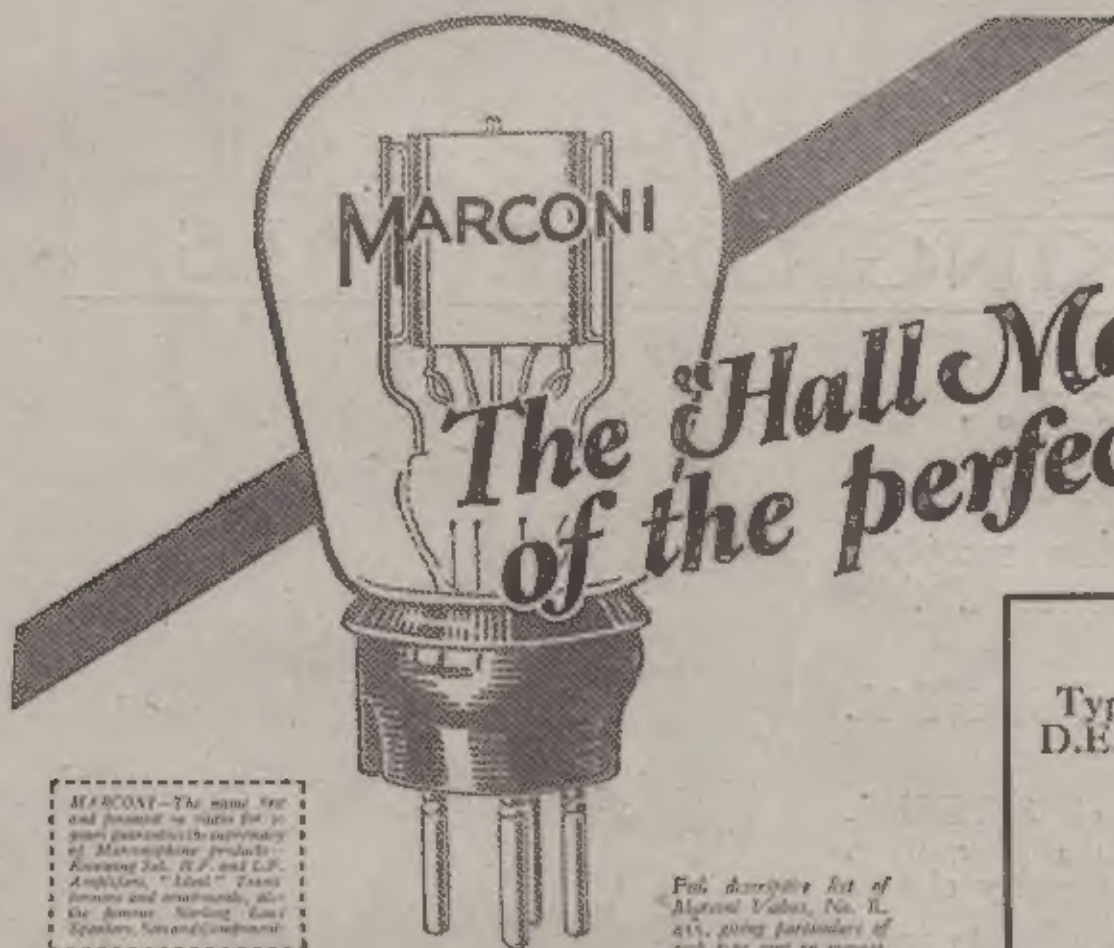
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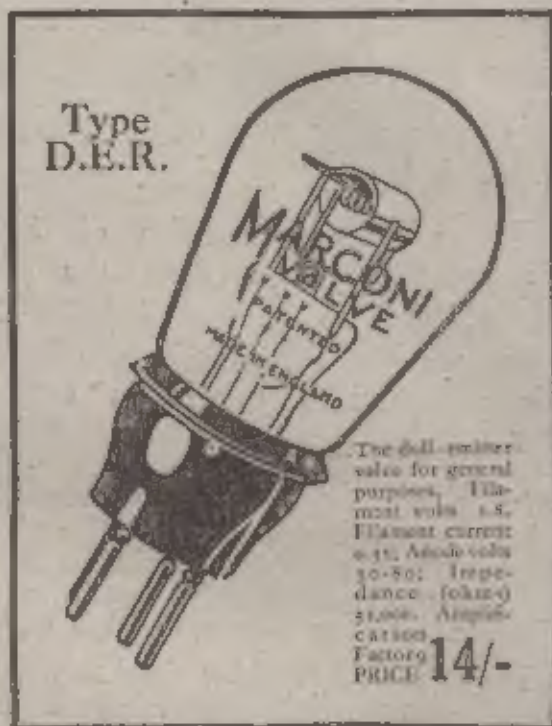


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